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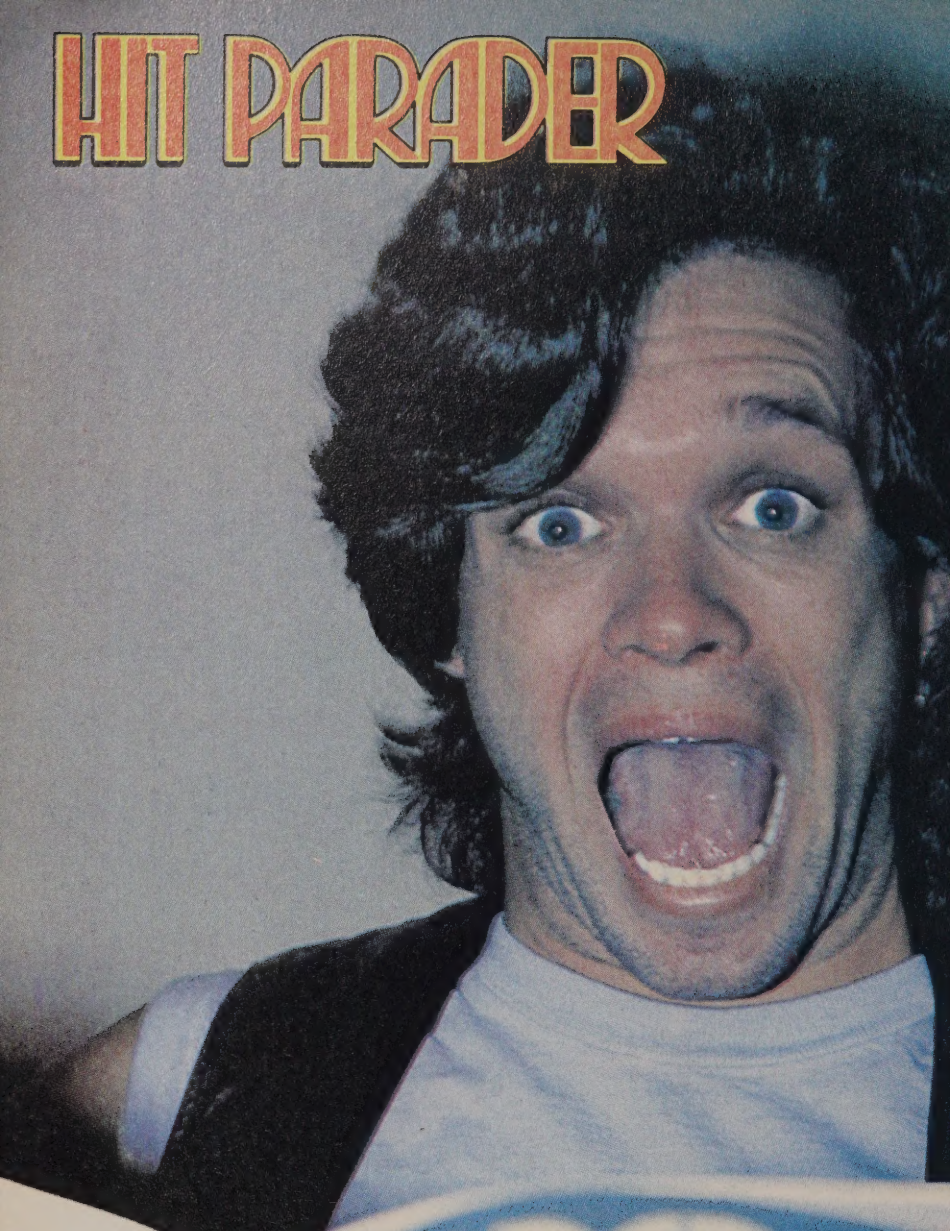
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COVER STORY

4 TOM PETTY

Hot Spell



FEATURES

12 Aerosmith's Jimmy Crespo & Rick Dufay

Hit Parader Mini-Series Exclusive

14 Scorpions

No Man's Land

26 Grace Jones & Toni Basil

The Face and The Grace

27 Chilliwick

Noise From The North

28 Linda Ronstadt

Built To Last

30 Blue Oyster Cult

Exclusive Buck Dharma Interview

31 Adam Ant

Stands And Delivers

36 AC/DC

Thunder Down Under

40 Def Leppard

Ready To Roar

57 Greatest Guitar Heroes

The Six-String Hall Of Fame

60 Plasmatics

Wild Times Are Calling



DEPARTMENTS

10 We Read Your Mail

15 Roots:

REO Speedwagon's Gary Richrath

16 Heavy Metal Happenings

All The Latest News & Gossip

18 Song Index

21 Rik Emmett's Rocktoons

22 Record Reviews

24 Celebrity Rate-A-Record:

Pat Travers

25 Sports Challenge:

Rose Tattoo & Magnum

32 Centerfold:

David Bowie

34 Pick Hit:

Missing Persons

35 Shooting Stars:

Scandal, Fixx, Talk Talk, Amy Carter

38 Instrumentally Speaking

39 Rock 'N' Roll Hit Parade:

David Johansen, Nona Hendryx, John Waite: Their All-Time Favorite LPs

39 Rock Poll:

Win Free Led Zeppelin & Ozzy Osbourne LPs

62 Caught In The Act:

Van Halen & Devo

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T O M P E T T Y

h o t s p e l l

Lighting Up The Night Under The Spotlight.

—by David Gans—

"I was fired from every job I ever had, except this one — and I may get fired from it," says Tom Petty with a laugh. The only career plan he's ever had, he says, has been "to avoid work as much as possible."

Petty doesn't mind making jokes like that, because he knows just how hard you really do have to work to make it in the music business. "I know what real work is, because I had jobs," he says. "This ain't like having a job, you know? It *is* work, but it's fun, too. As much as I can complain and say I'm tired, the truth is that it's a lot of fun. If it wasn't fun, there wouldn't be any inclination to do it.

"Sometimes the music business can be such a pain in the ass, but the payoff is so big and the fun is so enormous, that it kind of balances things out. I just try to dwell on all the positive aspects of playing in a rock band." While **Long After Dark**, the new album by Petty and his band, the Heartbreakers, isn't all just fun, fun, fun, Petty says that it is "something that you can just put on and bop to.

"It's not really a party album, but it's more like a party album than what we've been doin'," Petty adds. "It's just about living life. I wanted to do a good *rock* album."

Petty's last two albums, **Damn the Torpedoes** and **Hard Promises**, were recorded during periods of stress brought on by problems with the record industry. He waged a well-publicized battle for self-determination when his label changed distributors and the new company, MCA Records, assumed his contract. Petty argued that nobody had the right to sell him like so much office furniture, and he went as far as to file bankruptcy papers in order to prevent any of the parties involved from acting without a

judicial decision.

While that was going on, Petty and the band were trying to make an album with producer Jimmy Iovine whom Tom had retained because he liked Iovine's work on Patti Smith's recording of *Because the Night* and John Lennon's **Rock and Roll and Walls**

and Bridges albums. "I don't even like to talk about those days," Petty whistles.

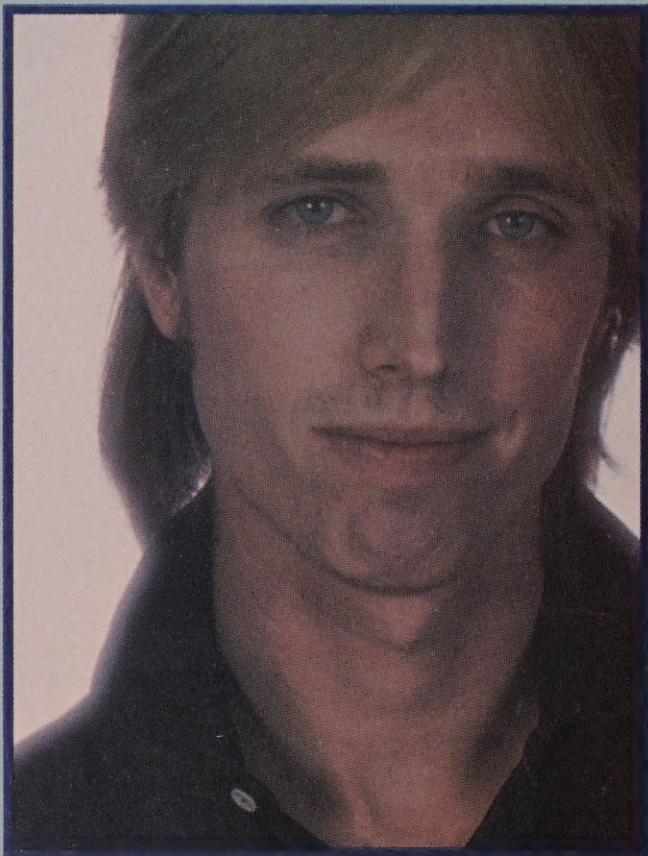
Iovine wasn't going to court with Petty, but he was instrumental in keeping the sessions going when the overwhelming urge was to give up and go home. "We were all in love with the record," Tom recalls, "and Jimmy was suffering greatly along with us. He had amazing strength — after he went through a good ten months of lawsuits and all that, we were kind of like blood brothers."

The current problems were ironed out. **Damn the Torpedoes** and the smash single, *Don't Do Me Like That*, were released to critical acclaim — but Petty wasn't out of the woods yet. His tonsils flared up in the middle of a major tour, forcing a voiceless Petty to return to L.A. Even so,

Torpedoes was a major success, and the creative partnership of Tom Petty and Jimmy Iovine was cemented.

Then came the legendary battle over the price of his next album. It has been reported that when MCA Records announced plans to raise LP prices to \$9.98 starting with his new release, Petty threatened to name the record **Eight Ninety-Eight**. "At the time that happened, I think almost every record was going to go to \$9.98," Petty recalls. "I didn't want to be the guy that brought the price up — I didn't want that hung on the Heartbreakers, because we had no part of it.

"I was really quite surprised to see that it turned into as big an issue as it did, and I never really was



Tom Petty: "If I lost creative control over my records, I wouldn't do this anymore."

Lynn Goldsmith

sure that we'd win. But I hoped we would." Petty notes that it was the public's response to his complaints that forced MCA to back down on the price issue. "We got a lot of letters, and the press also had a lot to do with it." Again, although they were distracted by outside pressures, Petty, Iovine and the band came through with **Hard Promises**, a powerful record that sold more than a million copies.

"I don't want to fight with the record company a lot," says Petty. "That really isn't my idea of a big time. I'm glad the record industry didn't raise the price. I'd even like it if they lowered the price a buck, that would be a nice thing to do all around. I don't know the economics of what's involved with that, but I think you'd sell more if you lowered the price. But who knows what goes on in the heads of the record industry?"

That last comment notwithstanding, Tom Petty maintains that he is definitely not against the music business. "I really love it, you know? And I respect it quite a bit," he insists. "I don't respect all the people in it, but there are a lot of great people that I really admire. I just get involved with the wrong ones from time to time," he adds with a laugh.

"You just have to let them come to understand you as a person and as an artist. You've got to say, 'If you do that with other artists, that's fine — but don't try it with me.' If I lost creative control over my records, I wouldn't do this any more. I would *only* do what I wanted to do, and so there's never anything else on the tape." All things considered, Petty thinks that the people who write and play the music probably have a better chance today than they've ever had before — "which still ain't much," he chuckles.

Things may have settled down between the Heartbreakers and the rest of the world after the price fiasco, but there was an internal matter yet to be settled. Bassist Ron Blair, a Florida native, like the rest of the band, and a musical associate of Petty's since school days, had been steadily losing interest in his work. Finally, he told Tom he was quitting.

"He just didn't want to tour any more," Petty explains. "He was nice about it, y'know. He called and said 'I have no grudge or anything, but I just can't get on

that bus again. I want to get out of the music business.'

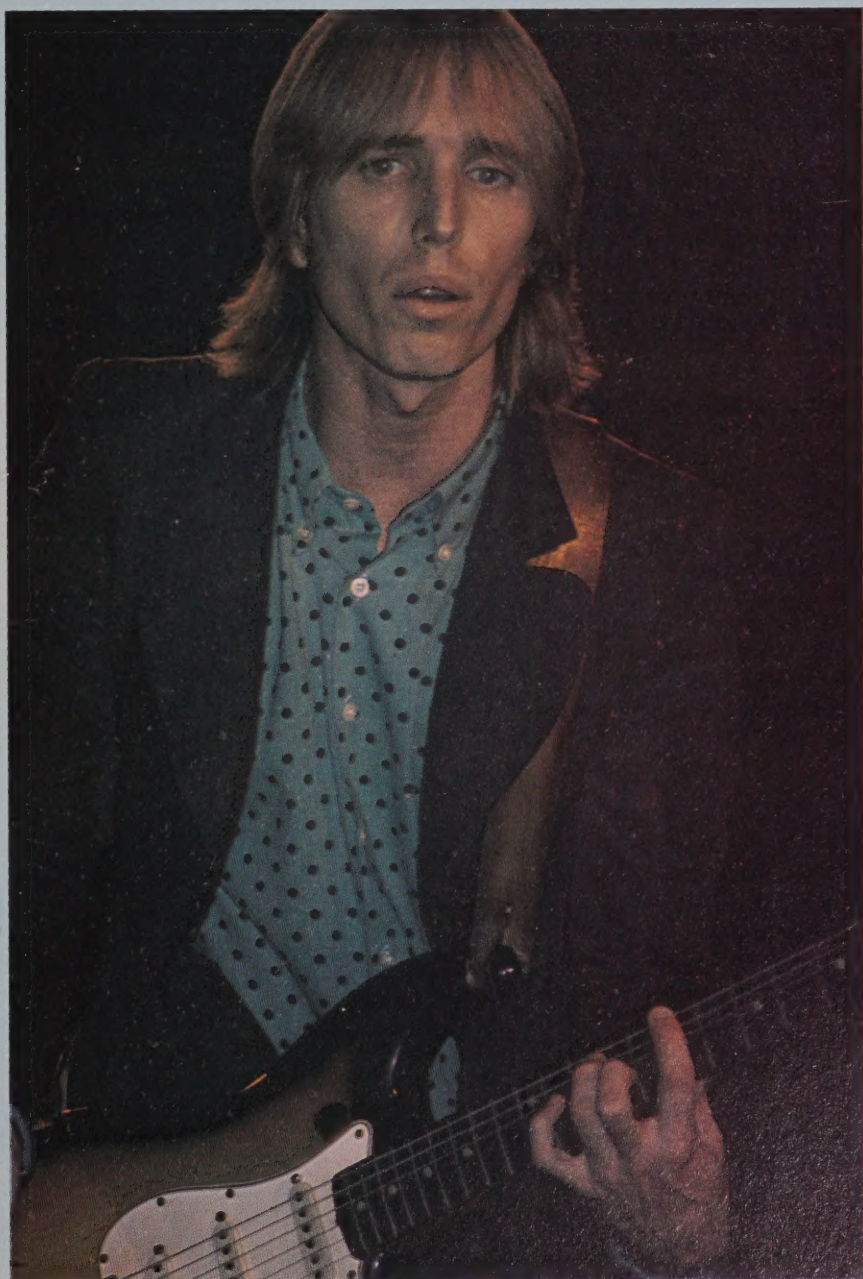
"I know everyone always says it was amicable, but in this case it really was," Petty insists. "There wasn't any argument or fight. Ron bought a clothing shop; he's living off that and working on some stuff to make a solo record.

"I don't like being off the road that much — too much civilian life."

"Emotionally it was a blow, because we all really loved him. When you're that close to somebody for a long time, it's hard to let go," Petty continues. "But musically he'd been drifting away for

so long that it wasn't a big change for the band. He'd lost interest, and Michael Campbell (the Heartbreaker's lead guitarist) or I played the bass on a lot of sessions because he wasn't around."

Blair was replaced by Howie Epstein, whose last assignment was with Del Shannon. Petty produced Shannon's album, **Drop Down and Get Me**, using the Heartbreakers as backup players, and Petty had dropped in to perform with Shannon at several gigs, so Epstein was already known to the band. "Howie's so great — he's a good bass player, that's what he is," Petty grins. "And he did beef up our harmonies a lot, because he's a good high-harmony singer."



"I wanted a progressive feel on *Long After Dark*."

It wasn't even necessary to put in a lot of long hours rehearsing, because Epstein learned the Heartbreakers' repertoire from records and tapes. "By the time we played the US Festival Howie had been with us for a year," says Petty, "playing in the studio. His roots are pretty much the same as ours, so we hit it off real well."

"He's smart, too, because he's not the kind of person who came in and tried to push his views on us. He was just kind of quiet for a while, checking us out before he opened up much. Sometimes when you meet a new group of

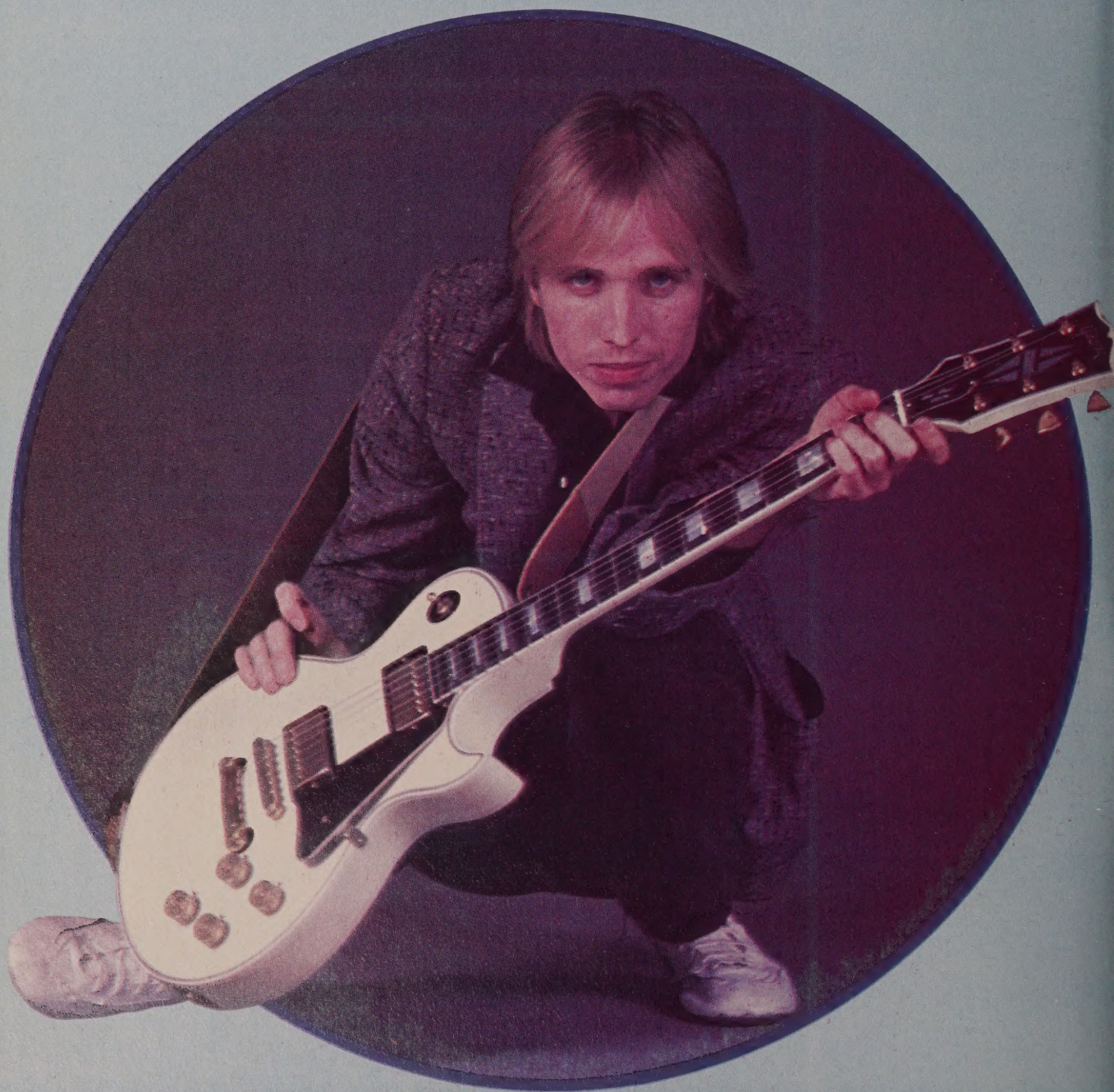
people you try to prove yourself again and again, out of insecurity. And for diving right into this mess, Howie did okay."

In addition to a new bass player, Petty and the Heartbreakers tried some new musical approaches on **Long After Dark**. "I think it's a little more modern than the other albums," Petty observes. "The pacing is a little more up — the tempos are faster, and it's probably the most energetic album we've ever done."

Although Petty characterizes the album as having a very guitar-oriented sound, synthesizers are

used quite a bit — "although you don't hear them predominantly. I try to use them to create a sound texture rather than put them out front. It's pretty prominent on *You Got Lucky*, I guess, but that's really the same sort of thing as *Breakdown* but with modern instruments."

"I didn't want to use synthesizers just because they're a neat toy. You can create a wide spectrum of textures in the music — but I don't like it when synthesizers kind of wash out the whole record," Petty continues. "I'm fascinated by the technology, all



Tom Petty: "Sometimes when you meet a new group of people you try to prove yourself again and again, out of insecurity."

Lynn Goldsmith

the new instruments that are coming out, and even though some of my purist friends think they should be avoided at all costs, I think they're the instruments of the times. One of my favorite albums of the year was Roxy Music's **Avalon**. There were things on there that just blew my mind."

Still, it's the guitar that drives a rock'n'roll band, and that's what Tom Petty and the Heartbreakers aim to be. "I wanted a pretty aggressive feel on **Long After Dark**," Petty notes. "I'm glad we did the softer things we did on

"Sometimes the music business can be such a pain in the ass, but the payoff is so big and the fun is so enormous, that it kind of balances things out."

Hard Promises, but that's out of my system now. I'm more interested in doing rock'n'roll stuff, because I'm going to go on tour and I want to have a lot of rock'n'roll songs to play."

The tour comes after a year of work on **Long After Dark** — not a solid year in the studio, but a year of recording four or five songs over a period of weeks, writing more songs and recording them, then going back over things until the whole record was just perfect. "It shouldn't take a year to make a record, I know, and I hope I can do the next one quicker," says Petty. "It's good to be back on the road, getting that feedback from the people after the one-way work in the studio. I don't like being off the road that much — too much civilian life."□



Tom with Stevie Nicks in concert, performing *Stop Draggin' My Heart Around*.

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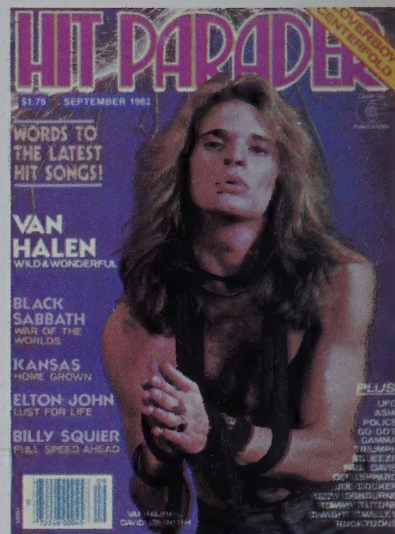
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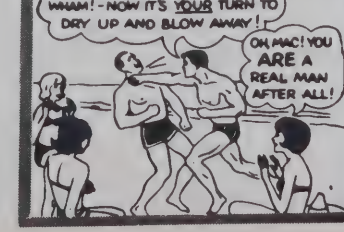
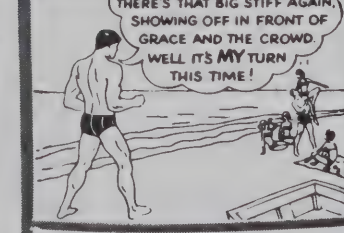
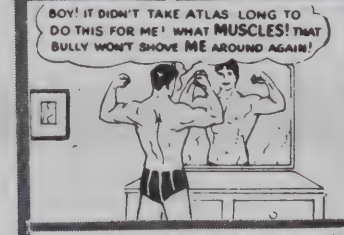
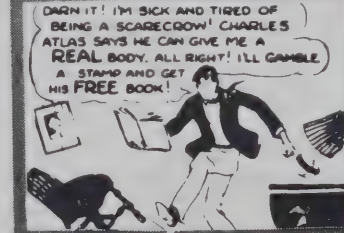
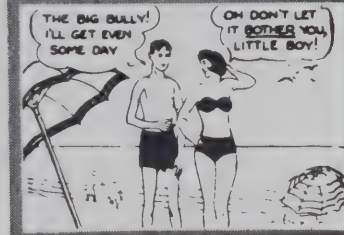
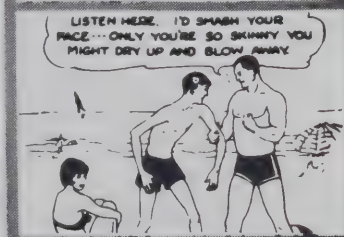


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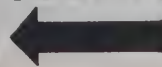
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Rick Dufay and Jimmy Crespo (right), Aerosmith's new guitar twins.

Part One Of A Three-Part Aerosmith Series: Guitarists Jimmy Crespo and Rick Dufay.

by Charley Crespo

"I was born in Brooklyn," said Jimmy Crespo, adjusting one of his many scarves. "We were fuckin' poor. My mother got a doctor, and I came out in the bedroom; that's it! My father was a laborer, a factory worker, poor as shit! My mother, I don't know, she split when I was a kid."

As a child, Jimmy, Aerosmith's lead guitarist, ran a paper route and shined shoes on New York street curbs to make some cash. Most of his free time, however, was spent alone, away from the trouble-making and the hanging out of his peers in Bedford-Stuyvesant, one of New York's infamous ghettos. He stayed there until his father remarried and "got strange." By then, young

Jimmy had a dream.

"I was your basic decent kid looking for something," he continued. "In that neighborhood, there were the routines, like fights, but that wasn't for me. I always felt 'Jimmy, what's wrong, how come you're so different?' Luckily, the Beatles and the Rolling Stones turned me on. That was perfect. That's when I picked up the guitar and that kept me going. That's what got me out of Bed-Stuy."

Jimmy's rock-and-roll career started in a band called Flame, which recorded two albums during the late 1970s. Then, three years ago, he was asked to audition for the lead-guitar slot in Aerosmith, the one that Joe Perry had vacated. Ironically, Jimmy had

learned several Aerosmith tunes while playing in copy bands.

"After Flame, I had decided not to join any other groups because it's a pain in the ass," the dark-haired, long-faced guitarist said. "But when David Krebs (Aerosmith's manager) came to me with the proposition to try out for the band, I was more than ready."

Aerosmith's newest member, Rick Dufay was born in Paris, France, to an unwed mother, and spent most of his life moving back and forth between California and the East Coast. At one point, his head was "bent out of shape," and he received therapy in a hospital "to get acquainted with the world again." His only non-

musical job was packing books in boxes for about three months.

Rick sent a tape of his music to Bill Graham, manager of Santana, Van Morrison, Eddie Money and Ronnie Montrose. Graham was impressed with the songs, and he decided to manage the struggling, New York-based artist. A solo album was released, but nothing happened career-wise until his relationship with Graham ended and another with David Krebs began. When Brad Whitford left Aerosmith a year ago, Rick popped into the picture, rounding out a lineup that now includes Jimmy Crespo and veterans Steve Tyler, Tom Hamilton and Joey Kramer.

"Steven and I hit it off right up front," Rick recalled. "I met him at a New York club about a year and a half ago, and within a few minutes we were at each other's throats, pushing each other around. We had a couple of arm wrestles right away."

Jimmy Crespo and Rick Dufay are now close friends. Rick notes that although they seem to have opposite personalities, they formed a bond instantly. They now speak highly of each other.

"What's unique about Jimmy is that his playing fit naturally," Rick said, looking up from a *Playboy* magazine. "There's nothing contrived. He didn't cop a style that was already there. He just happened to play the way he plays, and he met Steven and it happened to work."

"You don't replace anyone," Jimmy elaborated. "I just joined the band, and I do what I do. The reason why they selected me was because I fit in rather well."

"If I was supposed to replace Brad, I wouldn't be in the band, because I'm nothing like Brad on or off the stage," interrupted Rick. "It's a different ball game. This band is a guitar band. There're two different guitar players in the band, so it's a different fuckin' band, isn't it?" he asked with a laugh. □

WHAT BECOMES A LEGEND MOST?

CHEETAH

TALKS ABOUT HIT PARADER T-SHIRTS



"We're not cute, poppy pin-ups, but serious, capable rock 'n' rollers." So says Lyndsay Hammond (left), who together with sister Chrissie form the frontline of the new Australian powerhouse known as Cheetah.

When they talk we listen, and when they get into their **HIT PARADER T-SHIRTS**, we watch. There was nothing else on the agenda, and there's a limit to the number of times we could glance out the window.

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SCORPIONS

no man's land

Everybody's Getting Into The Act.

by Andy Secher

Matthias Jabs wasn't sure exactly what was happening. Scorpions' ace guitarist was standing backstage at Madison Square Garden when he saw a horde of leather-clad groupies about to descend upon him. "Ain't you one of them?" a war-painted vixen asked as she eyed the tall, slim axe-slinger from head to toe. Slightly flustered by the unexpected encounter, Jabs slowly began backing towards the safety of the band's dressing room.

"C'mon sweetie, don't play dumb with me," the hot-to-trot hussy said as she boldly followed him into the group's changing room. "Which one are you?" she asked. "You wanna get together after the show?" Just then, rhythm guitarist Rudy Schenker walked over to the lustful lady and explained that Jabs' knowledge of English was somewhat limited, and that if she cared to rephrase her question in German she might end up with more than she could handle.

"In Germany, we're not used to women being so aggressive," Schenker explained in Berlitz-level English, after he escorted Matthias' admirer into a nearby hospitality room. "Here in America when a woman sees something she wants, she's not very shy about going after it. We don't mind that at all," he added with a laugh. "But it does take some getting used to."

Since the breakthrough success of their most recent album, **Blackout**, it seems that the Scorpions



Scorpions, from left: Rudy Schenker, Francis Bucholz, Herman Rarebell, Klaus Meine, Matthias Jabs.

have been attracting some of the more fanatical elements of rock society. In addition to the legions of female road warriors who seem to appear wherever the band performs, Jabs, Schenker, vocalist Klaus Meine, bassist Francis Bucholz and drummer Herman Rarebell have won the allegiance of fans who insist on throwing everything from live scorpions to full bottles of Jack Daniels at them while they perform on stage.

"We've toured in America a couple of times now, and we're never surprised by what goes on anymore," Rarebell stated. "People over here take their rock and roll very seriously. Actually, they're a bit more restrained than fans in other parts of the world who tend to riot over just about anything. American fans do have that annoying tendency to throw things at you, however. I don't think they're really trying to hurt anyone. I think

they're just looking for a little attention."

One of the more attention-grabbing incidents occurred during the band's recent US tour. A St. Louis fan hurled a bottle containing three live scorpions onto the stage while the band was playing. When the bottle shattered the deadly insects scurried into the band's amplifiers, never to be seen again. "We hope that the volume of the show killed them," a band spokesperson said. "But I know that the road crew has been scared to death to move any of the gear after the shows."

"Our type of music has always tended to bring out the wilder side in everyone's personality," Rarebell added. "That's what makes heavy rock and roll so interesting. It gives everyone a chance to let out a little energy and have some fun. They don't have to worry about the restrictions they have at school or work. They can come to our show

and know that they're going to hear good rock and roll and not have to put up with any bullshit."

With the success of **Blackout**, which was their first Stateside album to sell more than a half-million copies, the Scorpions realize that their future American tours will probably attract an even more ardent group of supporters. Yet, as Rarebell stated, the band can hardly wait for the opportunity to return to these shores.

"We waited many years for the chance to play in America," he said. "Then we had to pay our dues as an opening act. Now we feel we can come over and play an entire tour as headliners. That will be a real thrill. We can play some of our older things and bring our whole stage show with us. That's when everyone will see exactly what we're capable of doing," he laughed. "That's when everyone will really have some fun." □

Roots

by Cary Baker

Each month, Hit Parader takes a rock star back to his old neighborhood. This issue we go to lovely downtown Peoria, Illinois, with REO's guitar great Gary Richrath.

(First of three "Roots" pieces on the members of REO Speedwagon)

"Will it play in Peoria?" If not, there's a good chance we'll never hear about it outside the limits of Illinois' third largest city, which sits on the banks of the Illinois River.

Some commodities do play, such as the Peoria-tested "Pepsi Challenge." Others aren't so fortunate. Take Robert Duvall's **The Great Santini**, for instance, which opened to a poor box-office showing in Test Market, USA. It was pulled nationally, and only later "rediscovered" and nominated for an Oscar.

Then, there are times that Peoria speaks and the nation looks the other way. Case in point: Gary Richrath, formidable lead guitarist in REO Speedwagon. His "kid band," Suburban 9-to-5, chalked up an impressive discography of regional hits, spearheaded by *Walk Away* on the Golden Voice label. They opened shows in the Peoria area for the Hollies and the Who. The only real competition they faced was from a band called the Coachmen, fronted by another young Peoria native named Dan Fogelberg.

"There were basically two kinds of people in Peoria," says Richrath, a newly gentrified L.A. resident, who played his first home date in many years last Thanksgiving. "There were those who just kind of grew up and stayed and now

work in the factories. And there were those who wanted to get out and see the world. In my case, it wasn't as if I wanted to get out of Peoria — I just wanted to get big nationwide and, in turn, put Peoria on the map."

Richrath lived on the city's East Side and attended Peoria East High School. "They love me now," he laughs, thinking back on his alma mater, "though they hated me then." His neighborhood was typically "middle-class America." His father even works in the same factory he did when Gary was growing up. "Hopefully!" he adds, reflecting on reports of economic depression in town.

He supported his habit of "cars and girls" by working as a delivery boy for a BBQ rib joint on the opposite side of town. On his route one night was a locally-known comic named Richard Pryor. Like Pryor, however, Richrath faced the reality that he'd have to leave.

"Gary was a kid who always knew what he wanted to do," recalls Dan Higgins, leader and bassist for Suburban 9-to-5 in the '60s, now fronting a Peoria-based band called Ricky Spitfire. "He knew he wanted to be as big as Eric Clapton. *We were successful, but we never understood where to take it.*"

Richrath skipped to Champaign/Urbana — twin-city home of the Uni-

versity of Illinois — at age 19, where he met up with his future REO cohorts. Coincidentally, Fogelberg ended up there as well. Before long, a self-contained rock-and-roll coterie had formed in Champaign, containing former Doobie Brother Michael McDonald and managers John Baruck (still with REO) and Irving Azoff. Before the world knew what had hit, that particular "graduating class" had emerged as L.A.'s frontline fleet.

A generation has now passed since the days that Suburban 9-to-5 stormed the teen clubs and frat parties of Peoria and declared their sovereignty over Top-40 WIRL-AM in

town. Richrath's roots, however, have not been forgotten. WWTC-FM, the local album-rock station, recently issued a compilation LP of present-day Peoria talent. As a bonus track, they added Suburban 9-to-5's *Walk Away*, making the album a much-sought-after item among collectors.

"I run into people all the time, in every city in the country, who tell me they remember me from Suburban 9-to-5. They're from Peoria, and they're proud of it," Richrath says, "and they tell me, 'It's wonderful that you made it.' If I'd been born in New York or somewhere, I wonder whether I'd have had the drive to break through." □

REO SPEEDWAGON'S GARY RICHRATH



Gary Richrath: "They love me now, though they hated me then."

HEAVY METAL

by Andy Secher

It looks like things are falling apart in the Black Sabbath camp. According to a source close to the band, "the guys just aren't getting along anymore." To remedy the situation, vocalist Ronnie James Dio and drummer Vinnie Appice have been sent packing while original Sabs Tony Iommi and Geezer Butler are sticking together and deciding on future plans.

Whitesnake, recently signed to Geffen Records, have reformed with drummer Cozy Powell and ex-Trapeze guitarist Mel Galley joining up with holdovers David Coverdale, Jon Lord and Mickey Moody. "This is a very strong lineup," Coverdale said. "I hope we'll be able to break through in America this time." Coverdale remained silent, however, regarding the rumors that he had earlier asked Jimmy Page to join the band's roster.

Ozzy Osbourne has just completed his European tour, which saw the Oz travelling throughout England and the continent. According to our London source Jack the Ripper, Ozzy was "very well-behaved" when he played London's legendary Wembley Arena back in mid-December. "It felt wonderful to go back home for a while," Ozzy said. "I felt I owed the people in England a chance to see me again." Speaking of the Oz, he's just finished up work on his new studio album, tentatively called, **Bark At The Moon**.

"It was one of the weirdest nights of our lives," said Iron Maiden drummer Clive Burr as he spoke of a show the band performed in Memphis recently. "We had been told to avoid any direct contact with the audience. So, of course, as soon as we got on stage Bruce Dickinson jumped into the orchestra pit and started pulling fans on stage. Pretty soon we had more people on stage than in the crowd."

HEAVY METAL HEADSCRATCHER: Before forming Motorhead, bassist Lemmy Kilminster was part of a well-known British "acid rock" band that recorded the hit single *Silver*

Machine in the mid-'70s. What was this group's name? Answer to last month's headscratcher: Joe Lynn Turner was the lead singer in Fandango before joining Rainbow.

On the first night of Aerosmith's recent American tour, vocalist Steve Tyler wasn't too sure he could remember all the band's lyrics. He had the road crew tape crib sheets up around the stage just in case he went blank in the middle of *Dream On*. "I'm so into the new things that they're easy to do," Steverino explained. "But we haven't done some of the older things in a couple of years."



Whitesnake's David Coverdale: "I hope we'll be able to break through in America this time."

Kiss' Gene Simmons explains how the band's new stage show came together: "As always we were sitting around trying to figure out something that was outrageous yet practical. We came up with the idea of utilizing a tank as the focal point of our stage set-up. It gives us a strong visual effect, and with that big-cannon pointing out into the crowd, it really makes the fans feel like they better applaud *everything* we do."



Ozzy Osbourne: "It felt wonderful to go home for a while."

LETTER OF THE MONTH:

Dear Andy,

What's the story with Bad Company? I've heard that they've broken up, yet a radio station in town said that they might be touring sometime soon. Who's telling the truth? I'm one of their biggest fans, and I really hope that they're not breaking up. I figured you'd probably know what's going on.

Sincerely,

Dan Ninces
Silver Spring, MD

Dear Dan,

While Bad Company's record label, Swan Song, has remained tight-lipped in regard to the band's future, it does seem as if the group has reached the end of their rock-and-roll trail. Apparently a major rift developed between vocalist Paul Rodgers and guitarist Mick Ralphs, and their unwillingness to deal with one another has apparently sealed the fate of Bad Co. There are currently rumors circulating around London, indicating that Rodgers and Jimmy Page may be working on a project together.

For anyone wanting to get in touch with the guys in Triumph, you can write to Gil, Rik and Mike at the following address: P.O. Box 784, Streetsville, Ontario L5M 2C2, Canada.

HAPPENINGS



Chris Walter

Kiss' Gene Simmons talks about the new stage show: "With that big cannon pointing out into the crowd, it really makes the fans feel like they better applaud *everything* we do."

Girlschool, the hard-rockin' female quartet, have been blowing people away during their recent U.S. tour. "People just think because we're girls we can't rock and roll," lead vocalist/guitarist Kelly Johnson told **Heavy Metal Happenings**. "You can be women and not necessarily sound like the Go-Go's. We feel we have something to prove to American rock fans, and we're making the most of every opportunity we're given."

Van Halen has scrapped plans to release a live album that would have documented their most recent U.S. tour. "They thought it might be fun to do a live album, but about halfway through the tour they realized that things weren't working out," a band representative said. "When Eddie Van Halen fractured his wrist, that kinda put an end to any thoughts of recording a live album during this tour."

Keep those cards and letters coming! Write to me at: **Heavy Metal Happenings**, c/o **Hit Parader**, Charlton Bldg., Derby, CT 06418.

If you want to get an even greater insight into the world of heavy metal, make sure to subscribe to **Hit Parader's Heavy Metal Hotline**. See below for information. □

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Song Index

20/All Those Lies
49/Allentown
53/American Heartbeat

52/Back On The Chain Gang

53/Do You Really Want To Hurt Me

19/Eminence Front

46/Girl Is Mine, The

47/Hand To Hold On To

49/I Do
46/I Knew You When
19/I Know There's Something
Going On
42/Industrial Disease

20/Love In Store

51/Missing You

54/Peek-A-Boo
44/Pledge Pin
43/Psychobabble

44/Shoot For The Moon
54/Sleepwalk
54/Slipped, Tripped And Fell In
Love
46/Solid Love
53/Stand Or Fall

52/Take The Time
44/Twilight Zone

51/You Can't Hurry Love

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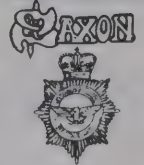
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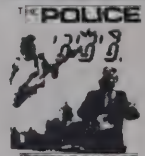
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(As recorded by The Who)

PETE TOWNSHEND

The sun shines
People forget
The spray flies as the speedboat
glides
People forget
Forget they're hiding
The girls smile
People forget
The snow packs as the skier tracks
People forget
Forget they're hiding

Behind an eminence front
Eminence front
It's a put on
It's an eminence front
It's an eminence front
It's a put on
An eminence front
Eminence front
It's a put on
Eminence front
It's an eminence front
Eminence front
It's a put on
It's a put on
It's a put on.

Come and join the party
Dress to kill
Won't you come and join the party
Dress to kill
Dress to kill.

The drinks flow
People forget

That big wheel spins
The hair thins
People forget
Forget they're hiding
The news slows
People forget
The shares crash
Hopes are dashed
People forget
Forget they're hiding.

Behind an eminence front
Eminence front
It's a put on
It's an eminence front
An eminence front
It's a put on
Eminence front
Eminence front
It's a put on
Eminence front
It's an eminence front
It's a put on
It's a put on
It's a put on.

Come and join the party
Dress to
Come and join the party
Dress to
Come on join the party
Dress to
Come on join the party
Dress to kill
Dress yourself to kill.

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I KNOW THERE'S SOMETHING GOING ON

(As recorded by Frida)

RUSS BALLARD

I can see that it won't be long
You grow cold and you keep holding
on
You know you changed and your
words they lie
That's something you can't deny.

I call you're not at home
You're at home but you're not alone
If you wanna leave then why don't
you say
Your love is gone anyway.

I know there's something going on
I know there's something going on
I know it won't be long
It won't be long before you've gone
There's something going on
There's something going on.

I know a good thing must come to its
end
But it's hard to take losing a friend
I know what you think and what's in
your mind
So darling look why pretend.

I know there's something going on
I know there's something going on
I know it won't be long
It won't be long before you've gone
There's something going on
There's something going on
There's something going on
There's something going on
There's something going on.

(Repeat)

I know there's something
I know there's something
I know there's something.

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A HOME STUDY PROGRAM

ALL THOSE LIES

(As recorded by Glenn Frey)

GLENN FREY

I woke up shakin'
In a cold, cold sweat
I got so much goin' on
What did I forget
I know there's somethin'
But it got so late
I need someone to help me get my
story straight
Who told Shorty
Who told you
And who else knows about the
things I do
It's my own bus'ness
It's my own fun
So don't you breathe a word of this
to anyone.
All those lies
I hope I can remember
All those lies
I'm a bad pretender
All those lies
Comin' back to haunt me
All those lies
I get the feeling like they want me.
Listen baby you can take my word
Don't you believe a single lie you
heard
They're all out to get me
And then get you
There's just no tellin' what these
kind of people will do
They're sayin' certain things behind
my back
I can't believe you'd listen to those
one-eyed jacks
They look you in the eye
Say it with a smile
They wanna see you sad and lonely
all the while.
All those lies
I hope I can remember
All those lies
I'm a bad pretender
All those lies
It's a bad situation
All those lies
Try'n' to ruin my reputation.
There's some bad reputs in motion
Try'n' to run us down
Spreadin' dirty lies in this dirty little
town
Ooh baby you know I wouldn't dare
You know how much I love you
You know how much I care.
All those lies
I hope I can remember
All those lies
I'm a bad pretender
All those lies
It's a bad situation
All those lies
Try'n' to ruin my reputation
All those lies.

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LOVE IN STORE

(As recorded by Fleetwood Mac)

CHRISTINE McVIE
JIM RECOR

All I know is the way that I feel
Whenever you're around
You've got a way of lifting me up
Instead of bringing me down
(Instead of bringing me down).
I can't fight it anymore
Since you've been around
We've got love in store.

You're the only one I ever felt
Could be special to me
You look at me and I just melt
I'm scared of feeling that way.
(Repeat chorus)

Never take your love away
Beggin' you baby
Never take your love away
Oh darlin'.

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I _____ I _____
I _____ I _____

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Address _____

City _____ State _____ Zip _____

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(Outside the U.S.A., send International Money Order in U.S. Currency ONLY)

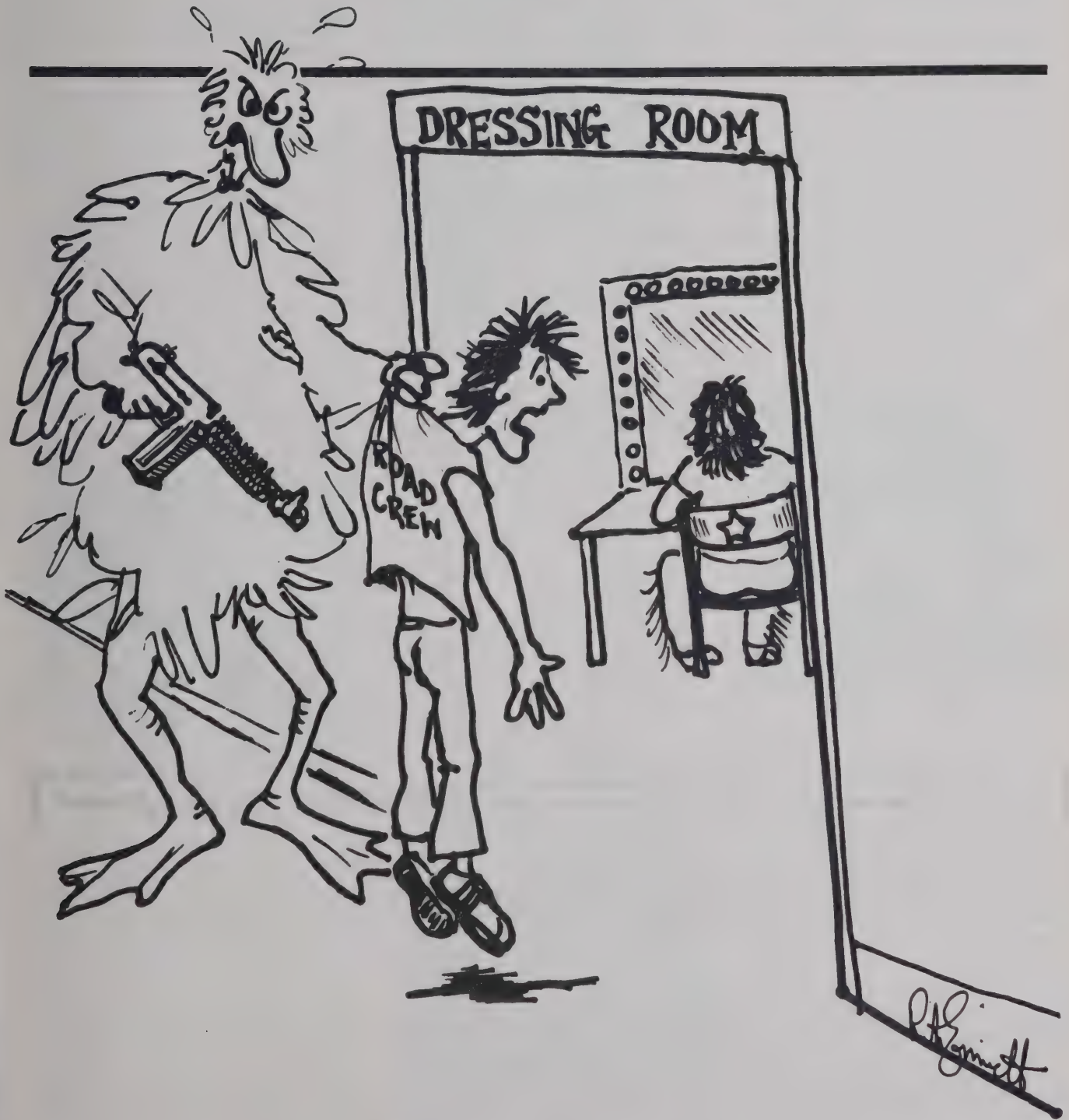
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ROCKTUNS!

BY Rik Emmett



...Hey Ozzy!!.... Uh.....
Somebody's Here To See Yall!.....

Record Reviews

by Roy Trakin

JOHN LENNON

The John Lennon Collection

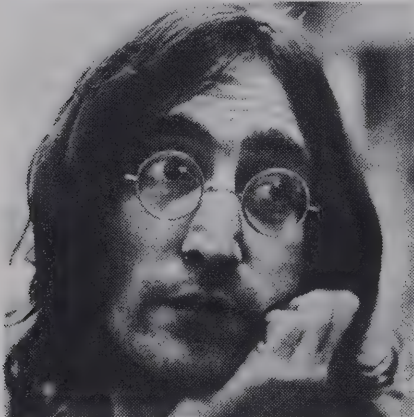
GEORGE HARRISON

Gone Troppo

BEATLES

Twenty Greatest Hits

Being an ex-Beatle means always having to say you're sorry — even when you're dead. The Fab Four were always more than the sum of their parts, so it's no surprise that the solo careers of Messrs. Lennon, McCartney, Harrison and Starr have met with less than accolades from most critics. With the 20-year anniversary of the group's first single, *Love Me Do* (re-released by Capitol), Beatlemania seems to be on the verge of starting all over again — which makes it harder than ever to judge the individual members' output.



Since the tragic assassination of John Lennon, it has become painfully clear that most of the Beatles' spiritual qualities came from him. David Geffen's posthumous memorial, *The John Lennon Collection*, re-packages six of the seven tracks John wrote for *Double Fantasy*. This is certainly a marketing move that must be considered in poor taste, even if it does pay painful emotional dividends.

No way one can ever listen to *Woman*, *I'm Losing You*, *Beautiful Boy* or *Watching the Wheels* without experiencing a pang of personal loss. By shedding his attachment to false idols, Lennon helped us all overcome our Beatles fix. But it's gonna take a lot more than some heartbreaking Annie Leibovitz cover photos to help ease the sorrow of a far-more-permanent loss than a mere rock group.

Seems the "mystic Beatle," George Harrison, is having just as hard a time coping with his buddy's absence as we are. *Gone Troppo* is a feeble attempt to fend off sadness, with a laid-back island motif woven through the slight, bittersweet material. George goes for a delicate musical texture, and his work might almost be charming except for the cloying sense of a man isolated from all reality.

That's The Way It Goes shows some promise with its sarcastic *Taxman*-like jabs at the business world of "stocks and shares and Krugerands," and *Mystical One* is not about



George's well-traveled Krishna consciousness, but a love affair — pure and simple. There's a relaxed quality to George's vocals on the mournful *Baby Don't Run Away*, while elsewhere, double-tracking and background voices cover up any inadequacies. *Gone Troppo* is about turning one's back to the world and trying to encounter happiness within yourself or among a few close friends (percussionist/co-producer Ray Cooper, bassist Herbie Flowers, Willie Weeks, Neil Larson, Gary Brooker, Jon Lord, Billy Preston and Syreeta, among others). It's only George Harrison's daunting past which makes his present seem so trivial.

That history is represented on Capitol's 20th-anniversary re-release of the Beatles' *Twenty Greatest Hits*, a compilation of the band's No. 1 US singles. Just listening to these songs transports us to our own individual universes, a



time and place when things seemed much more innocent, much more hopeful. From *She Loves You* and *Love Me Do*, to *Let It Be* and *The Long and Winding Road*, it was not any one person, but all four who made the magic. The Beatles live in these songs, their legacy forever etched in vinyl. It's time we let our memories rest in peace.

JONI MITCHELL

Wild Things Run Fast

PAT BENATAR

Get Nervous

"Why do you keep on trying to make a man of me," sings Joni Mitchell in *Ladies Man*, from her latest album, *Wild Things Run Fast*. Pat Benatar poses in a straitjacket on the cover of her LP, *Get Nervous*, once again calling herself *The Victim* in a track from the record. Actually, Joni and Pat are two pop figures who have successfully combatted rock's sexist prejudice against women. In the past, Mitchell's open-ended love affairs and Benatar's heavy metal histrionics have enabled each to gain acceptance among rock fans of both genders.

Wild Things Run Fast is Joni Mitchell's first effort since her controversial 1979 collaboration with the late jazz great, Charlie Mingus, and it marks a return to her songwriting strengths. The very first tune, *Chinese Cafe*, nostalgically sets the confessional tone Joni has demonstrated in



the past. Not since *The Hissing Of Summer Lawns* and, before that, *Court And Spark*, has Joni let us in her life as openly as she does here.

On the title track, Toto guitarist Steve Lukather and Larry Williams' Prophet synth provide a syncopated rock counterpoint to Joni's plaintive scat. *Moon At The Window* reprises Mingus' silky blues/jazz croon, underlined by a lilting soprano-sax solo courtesy Wayne Shorter. *Ladies Man* merely reminds us how Rickie Lee Jones has been filling the void in Joni's absence while *Solid Love* points out the harmonic turf the Roches have staked in the interim.

Joni's refreshing looseness comes to the fore in her rollicking cover of Leiber/Stoller's 1957 hit, *(You're So Square) Baby, I Don't Care*, and the upbeat *Underneath the Streetlight*. It's been a while since Joni Mitchell was able to speak to my experience, but devastating lyrics like "Couldn't you just love me — like you love cocaine" prove she's on the way back to re-claim her title as one of pop-rock's pre-eminent interpreters of the modern-female psyche.

Pat Benatar, on the other hand, has merely to re-affirm her status as the reigning Queen of AOR. She doesn't write (although she did pen "additional lyrics" on the first single, *Shadows of the Night*), she doesn't play an instrument, but on



Get Nervous. Pat takes control of her own image by poking fun at it. One can only discover that by the striking LP cover art; certainly the cliché-ridden songs remain as one-dimensional in their concerns.

There are more "shadows in the night," "strangers in the night," "victims in the night" and "fights in the night" than ever before. But Benatar's raunchy Led Zeppelin howl and the production work of Neil Giraldo and Peter Coleman is seamlessly streamlined in the prescribed new-wave manner. Now, if only Pat Benatar could discover the kind of personal vision that Joni Mitchell has seemingly recovered, she could match her own commercial achievements with artistic success.

MARVIN GAYE

Midnight Love
PRINCE
1999

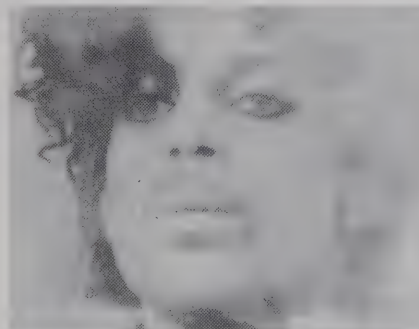
These two smoothies want nothing less than to get in your pants and make you dance. Marvin Gaye, the 43-year-old minister's son, is suave and debonair, while Prince, the 20-year-old Minneapolis hedonist, is brash and cocky. But they're both after the same thing: sex ... and God. In that order.



For Marvin Gaye, sex has become therapy for a painful personal life. *Midnight Love*, his first album for CBS after a career at Motown, is clearly a stab at the all-encompassing authorship of Stevie Wonder. Like Prince, Gaye did practically all the singing (even the female parts), played all the instruments (drums, Fender Rhodes, synthesizers, organs, vibes, even a glockenspiel), wrote the songs and produced, utilizing an up-to-date, propulsive high-tech backbeat to frame his own legendary velvet croon.

The magnificent *Sexual Healing*, with its percolating bump-and-grind undertow, illustrates this synthesis of classic-soul and Eurodisco arrangements perfectly. Even if the song's aggressive sexuality sets the women's movement back 100 years. Though I would imagine you won't find too many ladies complaining as they listen to either *Midnight Love* or 1999. These records were made for two things — dancing and fucking — with all social analysis out the door.

Prince even spells out that credo on 1999's *D.M.S.R.*: "Dance, music, sex, romance" and he dedicates a single side of this two-record, eleven-song set to each. The opening title track, with its theme of partying in the face of imminent annihilation, summarizes the Prince method: soaring synths, thumping rhythm machines, yearning falsetto and eclectic arrangements by a larger-than-life fantasy figure who is part electronic genius, part psychedelic shaman, part punk exhibitionist, part gospel preacher.

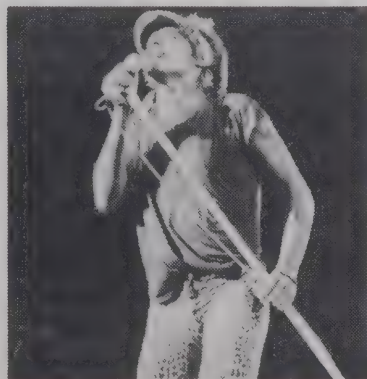


As seductive as Marvin Gaye's undulating come-on can be, it is Prince's frisky audacity that has pure rock-and-roll showmanship at its core. But, as Sly once said, "Different strokes for different folks." So, do you prefer Gaye's slowly building marathon session (in the irresistible *Turn On Some Music*), or Prince's speeding, feverish pitches of ecstasy (the lascivious *Let's Pretend We're Married*)? These two funkmeisters are both willing to go all night and each of them has the equipment to get the job done. You might even see God. Or at least feel Him.

ROD STEWART

Absolutely Live

No one was made to seem more foolish after punk rock than Rod Stewart, with his social-climbing wife and bloated, Hollywood-dandy image. Rod certainly didn't help matters any by singing narcissistic dance anthems like *D'Ya Think I'm Sexy?*, either. But, with things returning to normal, Rod the Mod's jovial "one-of-the-boys" toastmaster is back in vogue. Those raspy vocals, pineapple haircut and leopard-skin stretch pants have turned Rod Stewart into a Rock Icon. And one that's not about to go away.



Absolutely Live is the obligatory document of the Rooster's 1982 world tour, recorded impeccably in London and California. This is a double-LP set that concentrates mostly on Rod's solo career, though it does include tunes from the Faces (a rousing *Stay With Me* featuring Kim Carnes and Tina Turner), and even the Jeff Beck Group days (a plodding *Rock My Plimsoul*). Not

surprisingly, the most recent material — including a brand-new Stewart cut co-written with Bernie Taupin, *Guess I'll Always Love You* — is performed with kick and verve by the otherwise anonymous support outfit. Too bad the older stuff, including a worn *Maggie May*, and a particularly unthreatening *Little Queenie*, finds our hero teetering on the verge of self-parody, relying on proven gestures to pander to the sing-along audience in the background.

Of course, the intimacy of *Gasoline Alley* was sacrificed long ago to the spectacle of Madison Square Garden, although, like David Johansen, Rod Stewart cannot simply be dismissed — even if I'll never forgive either of them for becoming "just" entertainers.

DEVO

Oh, No! It's Devo

When the spudboys last signed off, their mascot Boogie Boy was telling us, "It's a beautiful world for you, but not for me." This time, Devo seem to be in a slightly more optimistic frame. *Time Out For Fun* belies these eggheads' tongue-in-cheek doomsaying with a surprisingly hearty assurance that, "everything's going to be all right." In fact, the self-proclaimed, "suburban robots who monitor reality," are slowly beginning to come out from behind their elaborate, anti-humanistic philosophy.



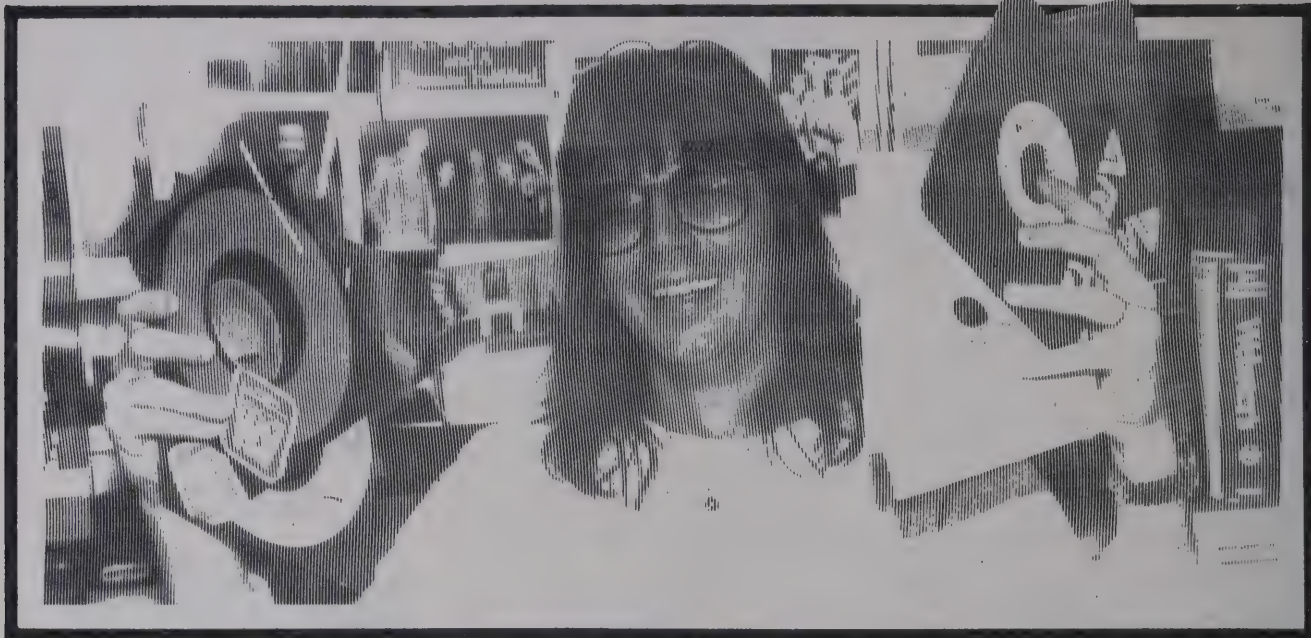
Devo's absurdist humor has always been aimed as much at themselves as at their audience. But *Oh No! It's Devo* makes clear we're all in this mess together. *Peek-A-Boo!* uses the old kid's game to make a serious point about social responsibility and putting one's head in the sand, as does *Deep Sleep*. *Big Mess* seems to be poking fun at Reagan's "cowboy with a white hat" cold-war mentality, while *I Desire* finds the band trying to break down its own barriers by pledging allegiance to the audience.

Of course, a Devo album is only a small part of the group's overall message, which includes their new, "video-synchronous" live shows (they interact with a huge screen placed behind them), videos and brand-new fashion items ("spud collars" and raised-eyebrow glasses). As for the music, producer Roy Thomas Baker (who has honed the sound of Queen and the Cars, among others) provides a suitable canvas for the band's clipped, rhythmic synths.

As for the politics, Devo has dropped the mean-spirited cynicism in favor of a self-mocking, good-natured poke in the ribs. A lot of people have long since given up on Devo, even though these visionaries continue to evolve and refine their approach. "We must repeat!" they once warned us. Who can argue with an imperative like that? □

Celebrity Rate-a-Record

PAT TRAVERS



Pat Travers: "It sounds like somebody impersonating the Boomtown Rats impersonating David Bowie."

Although Pat Travers has been an acclaimed hard-rock guitarist since he was a teenager, the Canadian-born Orlando, Florida, resident says he rarely listens to music. He prefers to watch *The Munsters* on TV.

On a brief stop on the Aerosmith tour, on which Travers is the opening act, we sat him down with a pile of recent 45s and asked him to pick out, and comment upon, the records he wanted to listen to.

Last Forever, **The Bus Boys**

I met these guys. They played in Orlando and I went to see them. I thought they were pretty good. I'm glad they stuck it out because their first album wasn't anything. I like this song, I like this group, and I think they're going to do it. I think it's going to jump to No. 1 with a bullet. I know nothing about singles; I've had absolutely no experience with singles. I mean, I released *Snortin' Whiskey* and *Drinkin' Cocaine* as a single (laugh). That should tell you about my credibility.

American Heartbeat, **Survivor**

Is this from the same album as *Eye of the Tiger*? If this is the second best song to *Eye of the Tiger*, they're in deep dark trouble.

On the Loose, **Saga**

I used to know the keyboard player, but he figured they weren't going to make it so he left. They were good when I saw them a couple of years ago. It's amazing how many groups Rush has influenced. It's all right, a good song. I just like things a little sweeter. It's a bit too clean for me.

Hold Back the Tears, **Huang Chung**

I like Huang Chung's name. Are they English? It sounds like somebody impersonating the Boomtown Rats impersonating David Bowie. (Mock accent) They want you to know that they sing with an English accent.

Sleepwalk, **Peter Frampton**

Now Peter wants everybody to know he's English too. He never sang like that on any of his other records, did he? I don't like that at all. Peter seems to have lost direction.

Don't Want To Cry No More, **Stevie Lange**

Her husband is or was Mutt Lange, who produced AC/DC. It's not my cup of tea, but I like her because I know her.

No Regrets, **Midge Ure**

Well, he's got enough money to buy himself a Sinclair II clavinet. Listen to it; it sounds beautiful. We used one on our last album, but we borrowed it.

I like the song but I don't think anyone else will. It's too much of a hassle for people to get into stuff like this.

Love Leads to Madness, **Nazareth**

I always liked the way he sang *Love Hurts*. I like it. I've always liked Dan McCafferty; I think he's got a neat voice. I wouldn't go to bed at night dying to hear it in the morning, but I like it.

Chain Lightning, **38 Special**

I like this a lot. I think these guys are doing good considering the way they look. Have you seen their video? I mean, hats, hair, beards, cowboy boots, spittoons.

Wet, **Captain Sensible**

It sounds like that Michael Jackson song from years ago. The bass is right out there in the mix, isn't it! I really like the bass player. He sounds real familiar. I'll bet it's Bo Foster, who played with Jeff Beck. I like this a lot, but once again, I have to disqualify myself because I never listen to AM radio. I don't know what qualifies for a hit, but I think it's an AOR hit.

Lies, **The Thompson Twins**

I like this. I'd like to hear more of this, but I don't have a record player. Naw, that's a lie. I have a record player, but I don't use it. Naw, that's a lie too. As a matter of fact I have two record players.

Sports Challenge

The *Hit Parader* staff issues this challenge: We dare the rock stars to take us on in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered, including mud wrestling (with the proper party, of course). Results will be announced in these pages.

Angry Anderson, singer for Australia's hard-rocking Rose Tattoo, kicked off an American concert tour (opening for Aerosmith and Pat Travers), with a series of challenges at the Broadway Arcade in Midtown Manhattan. The first challenge was getting a Pepsi out of a machine; it took Angry and drummer Dallas Digger Royall some time to realize that an American quarter is 25¢. Angry stuck one quarter into the machine, pressed buttons and nearly kicked it before we suggested throwing another quarter into the slot.

"This Pepsi is a dollar?" the short, bald vocalist asked. We began to wonder if he'd wager a stack of his green bills against a handful of coins on his talent with *Space Invaders*.

Angry said he and the band members play *Space Invaders* about twice a week. It didn't show in the playing. While *Hit Parader* did not achieve any amazing scores, it was easy to beat his mere 300 points.

"You've got to be here all day to get good at this," the defeated rocker said. "Let's play another game."

Angry lost three straight matches, but it got him hooked on video games. He asked for more coins. Any final words on the sports challenge?

"It wasn't a slaughter," he said with a thick accent. "It was an honorable defeat."

SPACE INVADERS with ROSE TATTOO



Laurie Paladino

Battered, yet still proud, Rose Tattoo's Angry Anderson said: "It was an honorable defeat."

THROWING DARTS with MAGNUM



Bob Soria

Despite their smiling faces, Magnum's Tony Clarkin and Bob Catley weren't the best of losers: "This is unfair," Clarkin said. "I demand a recount."

Bob Catley and Tony Clarkin of Magnum thought they had it easy when *Hit Parader* took a few typically American misses at the dart board. They even discussed laying money on the table. No wonder they protested when we added Derek, the English-born owner of the Rockbottom Cafe to the *Hit Parader* team. We figured if *Hit Parader* was going to play a British heavy metal band in the traditional British sport they selected, we would arm ourselves with the proper artillery.

The game called 301 begins with each team prefacing its scoring with a "double," a hit on the narrow green-and-red strip on the dart board. Any points after that are deducted from 301 until the team gets near zero. The first to reach zero in that manner is the winner.

Magnum was leading the game needing to remove just 61 points to win before *Hit Parader* finally hit a double and began scoring.

Hit Parader promptly narrowed the gap between the two teams' scores.

"We'll get it now," Magnum's guitarist said when his turn came up. "Ah, stone me," he muttered after another three misses for his team.

It was *Hit Parader*'s turn again, and Derek tossed the winning dart.

"This is unfair," Clarkin retorted. "I demand a recount."

The second of the best-of-three games went faster. Catley, Magnum's vocalist, stopped to gloat at one point when he thought he'd gotten a very difficult shot, a triple 20, the highest possible scoring area on the board. He threw his hands in the air and moved in for a closer look only to find that he missed it by a fraction of an inch.

"It's nearly in," the vocalist groaned. "Does that count?"

Derek the ringer wound up sinking in the winning dart again for a shutout by the hometeam. *Hit Parader* then single-handedly beat Catley at three matches of a video game called *Tempest*, two matches of another called *Ripoff* and two games at a Silverball pinball machine. The total was nine straight wins, a total shutout.

the face & the grace

Toni Basil

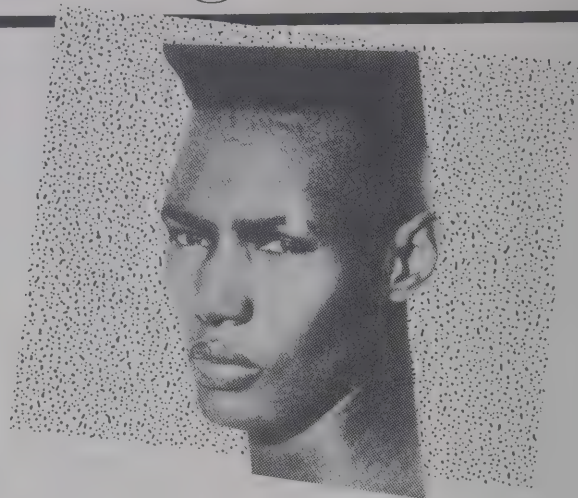
by Mark Leviton

Little did teenage head-cheerleader at Las Vegas High School Toni Basil realize that the stomps and steps she was choreographing on the field would one day provide the inspiration for the sound of a hit single, *Mickey*. Unless you've been hiding in the closet for the last few months, you know that the infectious beat of *Mickey* has helped catapult Basil, and her first album/video project **Word Of Mouth**, to the top of the charts. "My stuff is trendy, very much a reflection of the moment," she says, "but it's also full and complete, and has the quality, I hope, to hold up."

Toni's mother was a comedian-acrobat-dancer, and her father an orchestra leader, and from the age of five Toni was staging shows at home with neighborhood kids dressed in outsized costumes. She studied acting, took up singing and dancing, and moved to Los Angeles in the late '60s where she eventually found work as choreographer for David Bowie's legendary **Diamond Dogs** tour and George Lucas' film **American Graffiti**.

It was not until Basil recorded an audio-visual entertainment album for a small British record label in 1981, however, that she pulled together all her talents. "I've always wanted to be the whole thing — singer, performer, dancer, stylist — but also stay within rock and roll. Broadway song and dance is not my thing."

Basil adapted *Mickey* from a song called *Kitty* by hit songwriters Nicky Chinn and Mike Chapman, adding her cheerleader instincts and the catchy refrain: "Hey Mickey, you're so fine, you're so fine you blow my mind, hey Mickey!" The record shot to No. 1 in England, but it took more than a year for Chrysalis Records to release it in the United States, mostly because, as Toni says, "Nobody wanted to take a chance on a choreographer having a hit record." The chance was obviously worth taking, and Toni Basil — who jokingly describes herself as, "a modern Betty Boop" — seems set to continue her successful blend of humor, visual style and pom-poms for quite some time. □



Grace Jones

by Roy Trakin

One thing Grace Jones will never have to worry about is looking like anybody else. The one-time fashion model, born in Jamaica, has always been a unique sight, but now she is creating music that blends her stylized appearance with roots-rock credibility.

Her latest album, **Living My Life**, features the sensual romanticism of *My Jamaican Guy* and *Unlimited Capacity for Love*, a far cry from Grace's icy, robot image.

"There's some hard-edged stuff, too," she insists from behind a modest, floppy hat which hides her outrageous pillbox hairdo. "I think there's a good balance. The album certainly has its share of darker moments."

Still, since hooking up with the Bahamas-based Compass Point All-Stars, lead by the premier reggae rhythm team of drummer Sly Dunbar and bassist Robbie Shakespeare, Grace Jones' career has been nothing but bright. The band has enabled Grace to survive the demise of disco by evolving into the dance-dub beat of the new wave.

"I never put myself into any category," claims Grace. "Whether it's disco, new wave or whatever. Disco music is dance music. And I love to dance. I think it's important to do music that's going to make people dance."

Over her past three LPs, Grace's music has turned increasingly toward the sounds coming out of Britain's new-music community, as she covered material by Sting (*Demolition Man*), Chrissie Hynde (*Private Life*), Roxy Music (*Love Is the Drug*) and Daniel Miller (*Warm Leatherette*). All of a sudden, critics who had dismissed her as just another fashion model turned disco diva began to take Grace Jones seriously.

"I just wanted to do something different," she says, "take it to the next stage. It wasn't shedding so much as it was developing and growing." □

Chilliwack

"And now, here's the hottest new band from Canada, Chilliwack!"

This introduction by the female announcer at a recent taping of the television show, **Solid Gold**, was, to say the least, incorrect. "We're not new by any stretch of the imagination," said Chilliwack's lead singer Bill Henderson in a dressing room after the taping. "This band's been around for twelve years and we've had a lot of gold and platinum albums."

Unfortunately, those big sellers were in Chilliwack's home base of Canada. Consequently, despite a pair of minor hit singles on last year's **Wanna Be A Star** album, Chilliwack is faced with having to promote their recently released 10th album, **Opus X**, with the same tenacity that followed their first U.S. release some five years ago.

"The fact that it's taken us so long to get a foothold in the U.S. has been frustrating," admitted guitarist Brian McLeod. "But we've always felt that this combination (which also includes bassist Ab Bryant) would work, so we just kept flying it until it finally took off."

And taken off it has. **Opus X** contains a double-barreled attack that virtually guarantees Chilliwack the stateside radio airplay that has, until recently, eluded the band. *Whatcha Gonna Do* is a song tailor-made for top-40 radio while *Don't It Make You Feel Good* is the stuff that heavy metal wet dreams are made of.

Henderson seemed particularly pleased that two diverse sides of the band are being exposed.

"It's important that people hear all the facets of the band because there's more to Chilliwack than just rock and roll. We try to keep a rock-bottom sound going through everything in order to keep that beat going, but, at the same



Chilliwack's Ab Bryant, Bill Henderson and Brian McLeod: "We may not be new, but we sure couldn't be hotter."

noise from the north

All Dressed Up — With Someplace To Go.

—by Marc Shapiro—

time, we also incorporate melodic and more sophisticated things as well.

"We've always been conscious about the importance of making records that people like," continued Henderson. "We're not against having hit singles, but we are against sounding as if all we can do is have hit singles. We're a band that plays solid music. It's not out of left field. It's just a bunch of sounds that people like to hear."

The members of Chilliwack did not come by this philosophy overnight. The original Chilliwack, headed by Henderson, was formed in 1969 as a rather off-the-wall art-rock ag-

gregation. But obscurity and cult followings didn't set too well with the group members, who, after one album, changed their sound to something a bit harder rocking.

The next five years consisted of lots of touring and recording, but only token success. McLeod and Bryant joined Henderson in the mid-'70s and, at that point, Chilliwack began to gather a substantial following.

After years of waving goodbye to such Canadian bands as Rush and Loverboy as they crossed the border to stardom in the U.S., Chilliwack finally took a giant step of their own

with the songs *My Girl* (*Gone, Gone, Gone*) and *I Believe* in 1981.

"But you know," said McLeod, "even with the success we're starting to have, our goals and attitudes haven't changed that much. We're still into doing our music our way, and we're still into having people get off on it."

The members of Chilliwack then began packing their bags before leaving the studio, but Henderson couldn't resist one final shot at the emcee's mistaken intro.

"The lady wasn't completely wrong. We may not be new, but we sure couldn't be hotter."□

Linda Ronstadt



Linda Ronstadt told us about the creation of *Get Closer*: "When I have to make an album, I go to clubs with friends, musicians and writers and get songs I like and record them."

built to last

Back To Basics With A Touch Of Class.

by Mary Campbell

Linda Ronstadt came to the door of her New York hotel room, wearing only a white terrycloth bathrobe. Her face was shiny clean, her feet bare and her hair curly and wet. She looked like a little girl just out of the bathtub. She plunked herself down on a couch by

an end table, which held a stack of old books. To say the least there was no "star" aura about her.

"You can't control your image," Linda said. "The general public has an idea of me vastly different from what I really am. People are usually surprised when they meet me. I'm not what they expect at all. But I never consciously try to manipulate people's idea of me. I have enough trouble trying to be what I am."

"My mother died last Spring," she added. "There are lines in some of my new songs which describe that personal tragedy so vividly I can hardly get through them sometimes. That

emotion and experience is in there, but it is not necessary for everybody to know that."

Linda noted that she's against fans thinking of rock stars as gods and is glad to see that tendency lessening. "In American culture, music has resumed its former seat on the bus instead of driving the bus. Music is always going to be there for people that want it and need it. That hero worship of rock stars wasn't good for anybody. I'm not knocking success; I'm delighted when people want to buy my records and tickets to my concerts. But I don't like it when they make it any more than that, when I

become something to base their existence around."

Linda recently worked on a new movie, **The Pirates of Penzance**, a light opera which Gilbert and Sullivan wrote in 1880. She first played the part singing the pure-maiden Mabel role on Broadway two years ago. She has also talked with the same Broadway producer about appearing in **The Seven Deadly Sins**, a play written in 1933 that is full of German pre-World War II decadence.

Linda was born in Tucson, Arizona. She picked up the music basics from her guitar-playing father, went to the University of Arizona for one semester, then left for Los Angeles and formed the Stone Poneys, an acoustic trio, with two friends. After three albums, she went solo. For one album, she hired Glenn Frey, Don Henley and Randy Meisner as her backup band. Four months later, they split to form the Eagles.

"When I have to make an album, I go to clubs with friends, musicians and writers and get songs I like and record them. I often will record with the person who wrote it. I hire musicians to record with me, and whatever is going on in the general musical soup is going to blend in. None of us live in a vacuum. I've never made a conscious attempt to be wedded to any particular singing style. You never know what anybody is going to like or think about your stuff.

"I got a lot of confidence from doing a Broadway show every night with professionals who took care of their voices and bodies, ate properly and kept optimistic outlooks. I feel able to do different kinds of things and meet different kinds of people. I was able to grow in different ways a whole lot, musically and personally."

Linda has a house in Los Angeles and an apartment in New York, and lived in London while **The Pirates of Penzance** was being filmed. "I don't think I can stay in Los Angeles because the air is so dirty. But I seem to be a Western person. I grew up in Arizona. I like the look of New York. I don't know why people from the East Coast complain so bitterly about L.A. You can get anything you need in L.A., including an intelligent conversation, if you work hard enough to find it. I was hard-pressed to find anybody to talk to when I was in London. I didn't know where to look. I don't know where I'll wind up, maybe Duckburg, Donald Duck's neighborhood, but I don't know where to find it."

After the interview, Linda went to the Metropolitan Museum to see **The Search for Alexander** — an exhibit of northern-Greece art from the time of Alexander the Great. Linda said she is interested in history, which seems to come alive if she sees a museum exhibit. She noted that it was easier to read about King Tut after seeing



Lynn Goldsmith

Linda Ronstadt: "My mother died last Spring. There are lines in some of my new songs which describes the personal tragedy so vividly I can hardly get through them sometimes."

"You can't control your image. The general public has an idea of me vastly different from what I really am."

the King Tut show. She added, "I hope this show is as good as the King Tut."

She later went back to the hotel to get ready for her evening's performance at Radio City Music Hall. James Taylor, who sang the 1960s oldie, *I Think It's Gonna Work Out Fine*, with Linda on **Get Closer**

showed up at her New York shows to perform the song in concert.

"Last night I forgot the words. I didn't sing where I was supposed to sing. James looked at me like, 'What is this person doing up here?'" Andrew Gold was leading the band and he said to the guys, 'Okay, the big break is coming up, one, two.' Then we couldn't make the song end. He yelled at the guys, 'Forget it, don't stop!' James was moving farther and farther away from me on stage. I couldn't come in right so we could wind the song up and get it to end. I don't know how that happened. Yes, I do. I didn't get enough rest. I was tired."□

Blue Oyster Cult

EXCLUSIVE BUCK DHARMA INTERVIEW



Blue Oyster Cult, from left: Eric Bloom, Allen Lanier, Buck Dharma, Joe Bouchard, Rick Downey.

Lead Guitarist Showcases His Talents With Flat Out.

by Charley Crespo

Blue Oyster Cult is not breaking up. If that's all you wanted to know, you can stop reading here. The band's lead guitarist, Donald "Buck Dharma" Roeser, has released a solo album, **Flat Out**, but rest assured that as you read this, he is back with the Long Island-based hard-rock group, hashing out songs for the next BOC album.

"We just came off a very good year for us," he said in regard to BOC. "Even though money is tight and the recession has hit us too, we did better this past year than we did the last few years. So, considering how things are, at this point we're glad to have a gig."

BOC has long had a reputation as one of the hardest working bands in America. Since the group first formed in the late '60s, it has been very active on

the concert trail, often staying on the road 10 months out of every year. The group now tours about seven months a year, but the overdrive that became a way of life for The Cult has reappeared in its lead guitarist. **Flat Out** took a year and a half to record and mix, and was recorded in six studios.

"One of the neat things about doing a solo record was that I got to play most of the instruments and produced myself," Roeser said. "I re-worked tunes and scrapped songs entirely. I would create songs by splicing different bits of things together. That was very exciting."

"I got quite fearless after awhile. There's one song that should get the Golden Splicing award. On that tape, there were splices about every 24 inches. It was the most fun I've ever had making a record."

The album was a test for him as well. Roeser admits that he is not the most prolific writer. He normally writes three or four songs a year, so filling an entire album really pushed his creative capacity. It turns out that his favorite song on **Flat Out** is *Wind, Weather and Storm*, which features lyrics by rock

journalist Richard Meltzer.

"**Flat Out** came out of a desire to do something different after 11 Cult albums," he continued. "I think it's more romantic and softer than BOC albums, although there are some rock numbers on **Flat Out**."

Roeser, who says he's in his mid-30s, lives in a house in Connecticut with his wife, two kids and about 13 guitars. He does not drive the '55 Olds pictured with him on the cover of **Flat Out**. He drives a Sirocco. But he loves old cars, particularly Cadillacs and especially a '56 Olds. The '55 was close enough to get his heart thumping.

"I grew up in Merrick and Smithtown, Long Island," he said. "I remember when I was about 10, there was a guy up the block who was about 22, and every day he'd drive up the block real slow with his '56 Olds. I thought it was so cool."

Despite the need for cars in Long Island, Roeser never got obsessed with motor vehicles. While in college to study engineering, a career goal he quickly

disregarded, he turned his attention to playing music. He began by playing the drums, but a basketball injury clipped his wrist action. He'd started playing with other musicians who needed a lead guitarist. Rather than admitting he didn't know how to play, he decided to learn. Rather than take lessons, however, he copied riffs he heard on records.

By his second year in college, he decided he hated engineering. He quit school and played in bar bands. One of these bands, the Soft White Underbelly, became Blue Oyster Cult. Until **Flat Out**, Roeser never performed with any professional musicians except the Cult members. Although he played most of the instruments on the album, his studio musicians were diverse enough to include Alice Cooper's original rhythm section, well-known fusion players like Will Lee and Teruo Nakamura, and Billy Joel's wind player, Richie Cannata, among others.

"It was real hard work," Roeser said in retrospect. "I'd never been responsible for a whole album before. I'd like to do another in about two years. By then I'll be ready to go again." □

Adam Ant

stands and delivers

by Anna Cerami

Goody Two Shoes Knows How To Rock.

While Adam Ant's band and crew tended to pre-concert chaos at the Capitol Theater in Passaic, N.J., Adam rested on a backstage sofa, thoroughly engrossed in a boxing match on TV. "Boxing can be a very elegant sport," he said, turning his attention away from the screen. "It's a continuation of the gladiators theme. Boxers have courage.

"My approach to music is like a sportsman," he continued. "That is the reason I don't partake in things that damage my body. That, in terms of modern-day society, is discipline. And, if you don't drink, smoke or take drugs — the three things that seem to be so commonplace — you're virtually considered a freak."

Adam Ant's answer to that mentality resulted in *Goody Two Shoes*, the first single from his third American LP, **Friend Or Foe**. "People were under the impression that I was doing it as a publicity stunt. I'm not; it's just part of my makeup. Some people collect goldfish, some drink herb tea, some wear hats; I happen not to drink, smoke or take drugs purely because I choose not to. And I'm not trying to be the Ajax white knight or a martyr."

In 1981, Adam Ant (nee Stuart Goddard) crept onto American shores via **Kings Of The Wild Frontier**, the debut LP which boasted the title cut, *Antmusic* and *Dog Eat Dog*. A media blitz ensued and Adam Ant was touted as the greatest invention since the lightbulb. When the dust finally settled, Adam's reputation floundered somewhere between that of an oracle whose antmusings should be revered as gospel, and one whose material was considered as flushable as yesterday's mashed potatoes. In retrospect, does Adam feel that his initial publicity thrust was beneficial or detrimental to his career?

"There's nothing quite as boring as someone negating their success," he answered. "The reason I got that amount of press was because, in that period, I'd caused quite an upturn in the British-European press. We had five consecutive singles in the Top 50 at the same time. It was something people hadn't seen for a long time. In terms of America, our first visit here was as good as it could have been. I don't think it worked against me," he added after pausing for a moment.

"At that stage, it was difficult for any British act with a new style of music to



Adam Ant: "If you don't drink, smoke or take drugs, you're virtually considered a freak."

get played on the radio. What I'm doing now is just a continuation of what I was doing then. I've just kept my career alive for three years. American people wanted to see if I was real or not. **Friend Or Foe** establishes the fact that there is a reality, someone who is willing to sweat and work hard for an audience. I respect anyone who has fought their way to the top."

That is perhaps the reason Adam fired his backup Ants (only Marco Pirroni remains) after the release of his second album, **Prince Charming** (which included *Stand and Deliver*). "I didn't think the commitment was there. I wanted fresh blood," he stated. "I've always done a very physical show. I'm doing something that, for me, progresses each day the amount at which I can push my body. There's no point in being a bull in a china shop, however.

"Since the Human League success over here with no live performances whatsoever, American radio has become quite seduced by synthetic music, synthesizer bands. The music scene in Europe at the moment has a similar flavor and has basically got amnesia. People want human beings. Concerts must be very personalized and sensual."

Just then, Marco, who writes, arranges and produces with Adam, informed the vocalist that it was time for his soundcheck. Flashing his infamous smile as he headed for the door, Adam concluded, "I'm striving to be a human being — whether that's good, bad or indifferent — and I know who I am, how weak I am. Maybe that's why I come across so strong when I perform. Inside every boxing champion, there's a weakling being protected." □



David Bowie



Pick Hit

MISSING PERSONS

Zappa Alumni Ride Pop Rocket To The Top.



Missing Persons lead singer Daie Bozzio: "Some people look at me like I've just landed from outer space."

by Dave Zimmer

"In every town we go to, we look for the transvestite bars," says Missing Persons lead singer Dale Bozzio. "We go in with our stage costumes and," she grins, "it's real entertaining. But half of them throw us out after a few minutes."

Dale shrugs and laughs. She doesn't care about being rejected by a bunch of transvestites, especially since there are enough other freaks and marginally normal people who have

been attracted to Missing Persons' whimsical quirkiness. First there was a rush of enthusiasm for the group in Los Angeles, Boston and New York; then *Words* brushed up against the Top 40, followed by *Destination Unknown*, from Missing Persons' debut album, **Spring Session M** (an anagram of the band's name).

This group's appeal stems from the musical prowess of drummer Terry Bozzio and guitarist Warren Cuccurullo, both formerly with Frank Zappa, and Dale's look, as well as her

odd vocal squeaks and hiccups.

A former Playboy Bunny and model/actress, Dale slinks across the stage in revealing outfits that sometimes rival the Plasmatics' Wendy O. Williams for sheer outrageousness (e.g. a clear plastic bra, some glowing briefs and nothing else).

"I'm very visual," Dale says, lounging on a couch in a Burbank studio, wearing a form-fitting jumpsuit. "Even if I'm going to 7-11, I dress right. I make the most of my stage costumes and they aren't out of the ordinary... for me. But some people look at me like I've just landed from outer space. But I strive to break down that barrier on stage. I smile a lot, shake people's hands, and touch people."

Dale's husband Terry gets a bit testy, though, when over-zealous fans jump on stage and grab her.

"If anyone ever hurts my fragile little wife," he hisses, "I'll skin 'em alive and sue 'em for everything they're worth."

But it's not as if Missing Persons, with their overtly sensual stage show, don't provoke such actions. Warren Cuccurullo, however, dismisses such activity as merely a reflection on the times: "We're a visual band in a visual age."

Missing Persons is also a very musical band. Terry Bozzio studied jazz and classical drumming in the San Francisco Bay Area, won a spot in Frank Zappa's band, then played with Group 87, U.K. and various other groups. Brooklyn-born Warren Cuccurullo was a Zappa fanatic as a teenager, and eventually became guitarist in Zappa's band. Bassist Patrick O'Hearn also previously played with Zappa, as well as Group 87. Keyboardist/synthesist Chuck Wild took part in studio sessions for Eddie Money and Thelma Jones. How Terry, Warren, Patrick and Chuck hooked up with a singer with virtually no musical background is, well, a matter of the heart.

Dale first met Frank Zappa at an all-night deli in Boston back in 1974. Several years later, when she came to L.A. in pursuit

of an acting career, Dale happened to be visiting a friend who was filming on the CBS lot next to where Zappa was rehearsing. Dale stormed into Zappa's rehearsal, and Terry recalls, "Everyone in the band was thinking, 'Oh God! Look at this beautiful woman. Frank's so lucky.' But a funny thing happened when we started playing. Dale watched me. I watched her. We fell in love. And even back then, I knew Dale was going to be a star."

While hanging out with Terry at Zappa rehearsals, Dale was eventually asked to make "some sounds" for a Zappa recording. This led to her trying some singing (the most spirited attempt being on Zappa's *I Don't Want To Get Drafted*), but it wasn't until Terry had left for some roadwork with U.K. that Dale really began experimenting with her voice.

"I didn't even know what an octave was at first," Dale says. But guitarist Warren Cuccurullo heard something in her style and had her take a crack at *I Like Boys* — a strange talk/sing number that flips and bounds around like the Flying Lizards. When Terry heard a tape Dale and Warren had made, he quit U.K. and Missing Persons was born.

By mid-1981, Missing Persons had caught the ear of producer Ken Scott, veteran knob-turner for David Bowie, Frank Zappa, Jeff Beck, Supertramp and others. With his help, the band recorded a seven-inch EP, including *Mental Hopscotch* and *I Like Boys*. This music appeared over the airwaves while Missing Persons toured constantly, and landed a bit part in a low-budget Hollywood comedy **Lunch Wagon**.

Capitol Records eventually signed the band in early 1982, re-released the EP with *Words* replacing a cover of the Doors' *Hello I Love You* and, in the fall of '82, released **Spring Session M**. "A lot of the music Warren and I write is real involved," says Terry Bozzio. "We make the music credible. Dale, with her singing, makes it incredible. Rock and roll breeds rule-breakers and we're just continuing the trend." □

Shooting Stars

by Charley Crespo



The Fixx

"We do enjoy touring, but to us it's more than selling our songs," drummer Adam Woods says about his London-based band, the Fixx. "A gig is an entire package, something more than a record could reproduce. I suppose because we rehearse so much, we're constantly changing that package, so we never really feel we are ready to go out on the road."

The Fixx has been together for two-and-a-half years, having changed its name from the Portraits, under which name they'd previously toured England. Aside from a recent tour of the United States, the new-wave/rock quintet prefers to perform exclusively in the London area. Instead of promoting the *Shattered Room* LP, the Fixx would rather wait for the record to sell before playing to distant audiences. Fortunately for the group, the record is interesting.

"We're aiming for something which sounds really good on any stereo, no matter how bad your hi-fi might be," says the Fixx's lead vocalist, Cy Curmin.

Scandal

"I grew up knowing that music was the only way I wanted to say what I felt," says Patty Smyth, lead vocalist for Scandal. "My mother was involved in club management in Greenwich Village, and backstage was home. I was a little kid hanging around while Sebastian, Dylan, the Blues Magoos went out to have their say. Later, I did it myself."

Patty was playing the New York club circuit when she met Zack Smith, who had played in a band with Elton John's sidemen, Dee Murray and Davey Johnstone, and local drummer Frankie LaRocka. He told her he'd been wanting to work with a female singer, and before long, Scandal was formed, with Patty on vocals and Zack on guitar. Scandal has continued to play the New York club circuit and recently recorded a five-song, self-titled EP.

"We're diversified as people and as a group," says Patty. "That's what keeps us exciting."



Amy Kanter

Amy Kanter worked for two years with one of the entertainment industry's most-exciting public relations firms before convincing herself to "take a chance, step out and get something going." She began by writing songs for other performers before working with New York-based artist, Jim Carroll, and a group called the Rolling Stones. The 5'6" auburn-haired performer eventually began playing New York clubs on her own, and has now released a debut album, *The Other Girl*.

"My whole heart and soul is involved in my music," says the fast-talking singer-songwriter. "It takes up an awful lot of my time and concentration. I like to think I'm communicating with people through it."

Talk Talk

Talk Talk is one of the few new bands that features no guitars. The English new-wave band has been together a short time, but has already toured with Duran Duran in England, Elvis Costello and the Attractions in the United States, and has had both a self-titled EP and *The Party's Over* LP, released.

Vocalist Mark Hollis is the younger brother of

Ed Hollis, the former manager of Eddie and the Hot Rods. Soon after Mark began writing songs, Ed took a rough tape of the songs to Island Music, and shortly thereafter recruited session musicians willing to be in Talk Talk. Bassist Paul Webb, drummer Lee Harris and keyboardist Simon Brenner filled out the ensemble.

One of the group's first songs, appropriately titled *Talk Talk*, became a favorite cut at rock dance clubs. That song is included on both the EP and the LP.



AC/DC



Peter Mazel

Another *Hit Parader* exclusive, AC/DC's lead guitarist Angus Young backstage with his wife, Ellen.

thunder down under

Easy Lie The Heads That Wear The Crown.

by Andy Secher

This article reflects the incredible interest in AC/DC shown by *Hit Parader* readers. Coming soon: An exclusive cover story previewing AC/DC's upcoming studio album.

The members of AC/DC were anxiously waiting for their show to begin. Guitarist Angus Young, dressed in his trademark schoolboy suit, paced back and forth in the band's pre-concert dressing room, munching on a Hershey bar. His brother, rhythm guitarist Malcolm, sat quietly in a corner folding and refolding a moldy, green T-shirt. Drummer Phil Rudd,

sticks in hand, banged out a staccato rhythm on a metal table top while bassist Cliff Williams carefully combed his long brown hair. In a bathroom next to the dressing facility, singer Brian Johnson was warming up his vocal chords by gargling with beer.

Just then, a member of the band's road crew came running in to tell the group that it was show time. Taking the cue, the band's members slowly picked up their instruments and began the long walk to the stage. Angus was the last to depart. The short, baby-faced wunderkind paused to check out his appearance one last time in a mirror before hurtling out of the room at a full sprint.

From the moment he hit the spotlight, Angus was a blur of pure rock-

and-roll energy. He strutted, pranced and danced — he even mooned the crowd. Despite his theatrics, however, during the band's two-hour set, the 23-year-old guitar meister balanced his stage tricks by playing some of the nastiest six-string licks around. Mixing nimble-fingered lead runs with gut-busting power chords, Angus laid down the rock-solid sound that has made AC/DC the most popular hard-rock band in the world.

"Angus is simply amazing," Brian Johnson said as he cooled off after the show. "I have the privilege of watching him perform every night, and I still can't believe the energy he has. I've never seen anyone who comes close to being as energetic as he is. Sometimes I'm scared to death that he's just gonna pass out on

stage," he joked. "But somehow he always keeps going. Malcolm says he's always been like that, but I can't believe it. I'd be in the hospital if I did everything he does — and he does it night after night."

Brother Malcolm quickly confirmed that Angus has always been a bit hyperactive. "I think it's because of all the sugar he eats," he said. "When we're out on the road he can go for days by just eating candy bars and drinking soda. Our mother was always trying to get him to eat his vegetables back home in Australia, but Angus would always find a way to sneak in a few Smarties (an Australian candy bar). He's never been able to stand still, but at least with us he's been able to put that energy to good use."

Angus has had plenty of opportunities to draw upon his boundless supply of energy over the last few months. In addition to leading AC/DC on an extensive European tour, he has also been involved with writing and recording material for AC/DC's upcoming studio album. While Brian Johnson promised that the album would be "very much like what our fans have grown to know and love," he also stated that "there may be a few surprises in store, too."

"We had a number of ideas left over from when we recorded **For Those About To Rock We Salute You**," Johnson explained. "We hate to record things and have them lay around on tape for a year, so we all made notes to ourselves to keep working on the ideas we had. Actually we've all come up with a lot of new ideas, so I'm not even sure if the older things will make it on this album," he said with a laugh. "We always like to work fast once we get into the studio, so things tend to fall into place quickly or we just steamroll right over them. The ideas we have for this album seem very strong so far. We're pleased with what's happening, and our fans will be pleased, too."

Originally, AC/DC had considered producing a live album for their next release. The band had recorded a number of concerts along their world tour and thought of putting out a two-record set as a document of what has become known as "the cannon and bell tour." As Johnson explained, however, such an idea would further delay the band's studio plans.

"The live album was a very interesting idea, but we felt we had to get back into the studio," he said. "We had recorded about a dozen of our American tour dates, and we originally thought that a live album would be a good way of thanking the fans for all their support. But we've always been very worried about rehashing old material, and if we were to include things like *Whole Lotta Rosie* it would be the third time that song's been on an AC/DC record. That's not really fair, so we decided to do an-

other studio album, and then, maybe, do the live album after our next tour."

Another factor that may have helped the band decide to shelve their live album for another year was the relatively disappointing performance of their last studio album, **For Those About To Rock We Salute You**. While the band has always stated that "album sales have never affected what we've wanted to do musically," the fact that **For Those About To Rock** sold some five-million copies less worldwide than its predecessor, **Back In Black**, has given AC/DC cause for alarm. The band may now feel the need to regain any lost momentum by recording what Johnson called "another killer rock-and-roll album."

"We've worked very hard to get where we are," he said. "We have no intention of pissing what we've achieved away by doing something foolish. This is a very quick changing business — you can be on top one day, and virtually forgotten the next. We don't want that to happen to us. That's why we won't allow ourselves to be backed into a corner where we have to release an album we don't want to release, or record at a pace that feels uncomfortable to us."

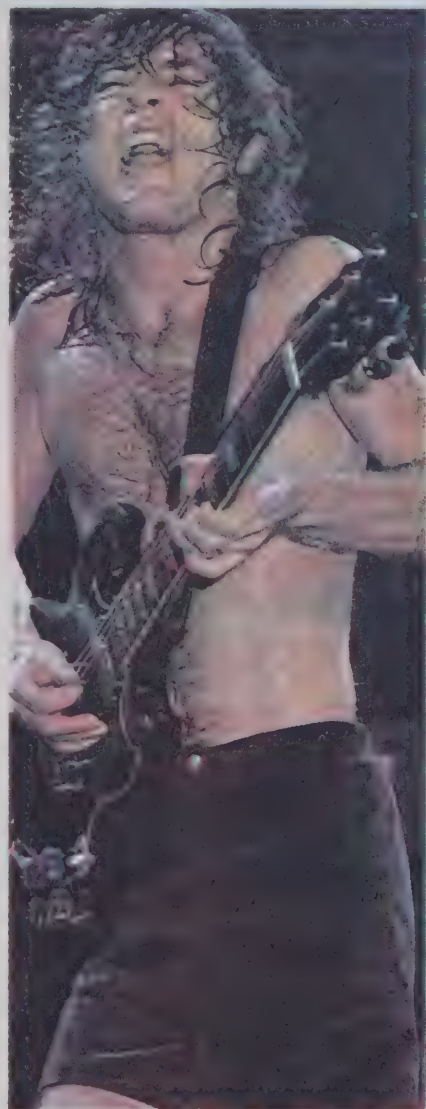
"**Back In Black** was a phenomenon," he continued. "We never really felt that **For Those About To Rock** would sell as many copies. That's not to say that it wasn't just as good a record," he added with a broad grin. "But **Back In Black** had so many other factors involved with its success. It will always be something of a landmark album for us. Its success put a little more pressure on us, though, because we didn't want to get caught up in making records that were identical to **Back In Black**. **For Those About To Rock** explored some new directions and the new album will do that, too. It's still very much AC/DC music, but shows a bit of growth as well."

While AC/DC has kept a low profile on this side of the Atlantic since the completion of their American tour last March, their recent British tour was one of the major events of the European concert season. The tour marked the first time in over three years that the boys from Down Under had appeared in England, and it also signified Brian Johnson's European debut with AC/DC.

"We're on the road to make a living, not to pick up social diseases."

"It was quite an experience," Brian said. "There were places where people were waiting for days to get tickets. Then they'd just get on another line and wait for days to get into the show. Many of the venues there don't have

Brother Malcolm says of Angus: "When we're on the road he can go for days by just eating candy bars and drinking soda."



reserved seating, so they felt that the only way to get the best seats would be by waiting in line. That kind of support really makes you appreciate your fans," he added. "Knowing what they've gone through to see you really makes you want to play your ass off."

"We had a lot of interesting things happen to us on the tour," he continued. "We're a pretty clean-cut group of guys — we're not really into the kinky stuff you might associate with a rock-and-roll group, but everywhere we'd go we'd run into these ladies who were after us — especially Angus. Now we're not saints," he laughed, "but we are family men with wives and everything. We're always on the road to make a living — not to pick up social diseases. We're always ready to give our fans a hearty handshake, or even a little kiss on the cheek if that'll make them happy, but that's where we draw the line. AC/DC is more concerned with being a rock-and-roll band than living the rock-and-roll lifestyle." □

INSTRUMENTALLY SPEAKING

by Michael Shore

For you hard-rocking **Hit Parade** readers, I imagine the ultimate in guitar amplification would be the kind of setups your fave raves use, like stack upon stack of Marshalls or Mesa-Boogies. Trouble is, that kind of equipment will run you a minimum of \$1500, and in Reaganomic America, you'd probably have to have a record-company contract to help you afford that kind of stuff.

But fear not, all you unknown, bedroom Van Halens. Amp-makers, seemingly aware of precisely the dilemma I've just described, have been busy turning out new lines of small, lightweight and — best of all — cheap and powerful amps. These still manage to give you the big, loud, dirty, distorted sound you want. This idea really began over a decade ago with the famous Pignose battery-powered amp which, though no bigger than a shoebox, delivered a fabulously fuzzy sound. Usually Pignoses are used as backstage practice amps, or by guys playing for quarters on the street.

Now, such big-time amp-makers as Peavey, Mesa-Boogie and, yes, even Marshall, have introduced amps which seem based on the Pignose idea. The only difference is, these amps are a *bit* bigger, a *bit* costlier and usually aren't battery powered. Instead, they use regular electricity and can easily be patched into a small club's PA system to give you a rock-the-house-to-the-ground sound which'll sound nearly as good in your bedroom, rec room or garage.

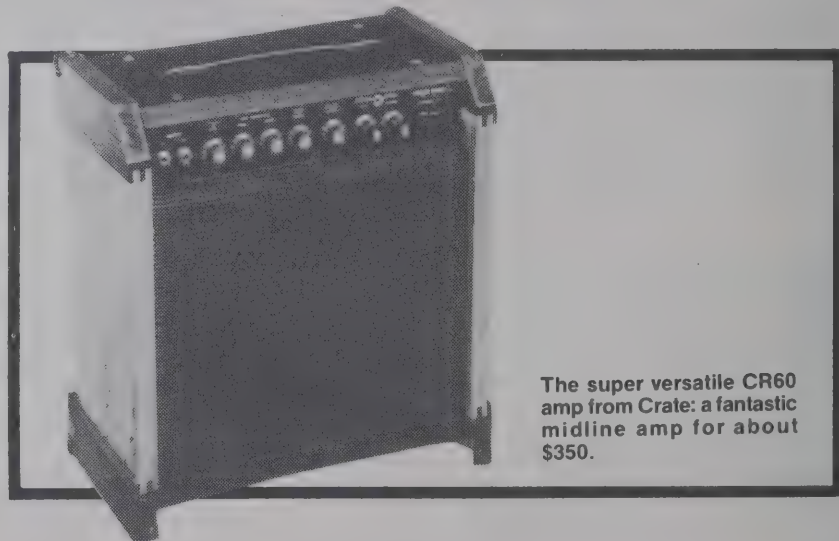
The Marshall 12 is a 12-watt guitar amp with a 10-inch speaker, and a case not much bigger than that, selling for \$295. That's not exactly chump change, but for that Marshall sound it's as affordable as you're likely to get. Even lower on the price scale, and sounding nearly as good, is Peavey's Decade, a 10-watt amp with great distorted sound at only \$99! Moving back up on the price scale, Mesa-Boogie has the Son of Boogie, at 60 watts with a 12-inch Black Shadow speaker, for \$500. Since Mesa, like Marshall, is a professional standard in ear-damage hard-rock circles, you shouldn't let that price tag keep you from checking it out.

In each case, these new mini-amps have switchable channels for clean and dirty sounds; the same holds true for Fender's reborn vintage-amp series (introduced along with their vintage guitar line, which I covered a few issues back). Fender's 12-watt Super Champ, or comparable Har-

vard and Princeton Reverb amps, fit right into this discussion.

A couple of amp companies relatively new to the field also figure in here. Rock Amps of California have their own version of the Pignose in the batter-powered, 10-watt portable Mini Rock at \$139; the Mini Rock 2 at \$189 is also 10 watts, but has a bigger 30-watt-drive speaker, and still weighs just 12 pounds. The Super Mini 10 at 17 pounds and \$270 has 16 watts and a reverb footswitch, as well as the standard master-drive, gain, sustain, bass, treble and volume controls. The Super Mini 10 also has midrange control. All have headphone jacks (perfect for practicing) and operate on battery or AC power.

Crate amps, by St. Louis Music Co., have a whole line specializing in great distorted sound at reasonable prices.



The super versatile CR60 amp from Crate: a fantastic midline amp for about \$350.

The CR110 has 12 watts at \$89, while the Crate II has 40 watts at about \$225. The super-versatile CR60 is a fantastic midline amp with 60 watts at about \$350, and variable pull-knobs (i.e. pull reverb for overdrive, pull bass for "fat" sound, etc.).

I should also mention Hondo's Nomad guitar which, at about \$600 list price, is a full-sized, Les Paul-shaped guitar with its own internal power-source, a DiMarzio pickup, and its own built-in speaker. It's sort of a guitar and Pignose in one!

Finally, there's Tom Scholz, of the band Boston, who's designed the Rockman, a Walkman-sized amp which, according to Scholz, can be plugged directly into a PA system and could soon eliminate the need for amps altogether! Scholz, the Tom Swift of rock and the man responsi-

ble for Boston's multi-layered, state-of-the-studio with headphones. It has controls for volume, EQ (for Fender or Gibson guitar sounds, for example), distortion, compression/sustain, chorus and echo, as well as two clean and two distorted channels.

At \$185, it's an incredible practice device at the very least; at most, if Scholz is right, the Rockman could not only do away with the need for a host of effects pedals, but could also put amp-makers out of business. Music stores in New York City report the Rockman has sold out in no time, that it sounds superb through its headphones, but "a little noisy" through an amp. A revolution in the making? We should know more when we hear the new Boston album, which Scholz supposedly recorded entirely through his Rockman.

An addendum to last month's col-

umn on effects: I neglected to mention a couple of effects units which may prove of interest to you guitarists out there. Dunlop is remaking the original Cry Baby wah-wah pedal — the one Jimi Hendrix swore by — using the original Cry Baby schematics with '80s technology. And Emmett Chapman, who makes the 10-string "Stick" bass (used by King Crimson's Tony Levin, among others) has an unusual effects pedal out called "Patch of Shades," which fades and shades the guitar signal subtly through its own built-in wah-wah filter, or through any of several other effects pedals which could be patched into it. It uses a delicate, touch-sensitive rubber pad instead of a regular on/off switch or metal pedal. An interesting effects idea, not for everyone but worth a check. □

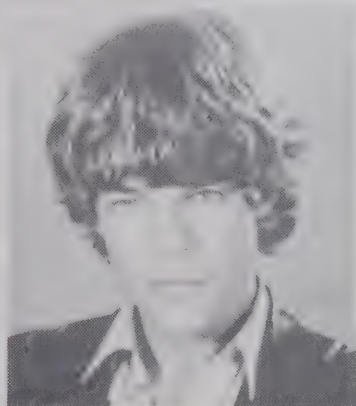
Rock'n'Roll Hit Parade

compiled by Bob Grossweiner

Each month Hit Parader features the all-time favorite recordings from the turntables of today's most popular artists. This issue we are pleased to present the lists of three of rock's most exciting vocalists: David Johansen, Nona Hendryx and John Waite.

DAVID JOHANSEN, vocalist,
formerly with the New York
Dolls

1. **Escape**, Journey
2. **4**, Foreigner
3. **Paradise Theater**, Styx
4. **Get Lucky**, Loverboy
5. **Hi-Infidelity**, REO Speedwagon
6. **Asia**, Asia
7. **Toto IV**, Toto
8. **Don't Say No**, Billy Squier
9. **Eye of the Tiger**, Survivor
10. **Yes, Giorgio** (Original Soundtrack Recording), Luciano Pavarotti



NONA HENDRYX, vocalist,
formerly with Patti Labelle and
the Bluebelles and Labelle

1. **Planets, Op. 32**, Gustav Holst, performed by the Berlin Philharmonic Orchestra, conducted by Herbert Von Karajan
2. **The Beatles** (White Album), the Beatles
3. **Young, Gifted And Black**, Aretha Franklin
4. **Tommy**, the Who
5. **Prelude a l'apres-midi d'un faune**, Claude Debussy, performed by various artists (The World's Greatest Masterpieces)
6. **Are You Experienced?**, the Jimi Hendrix Experience
7. **Double Fantasy**, John Lennon/Yoko Ono
8. **Live on the Sunset Strip**, Richard Pryor
"I like all of his albums!"
9. **Remain In Light**, Talking Heads
10. **Fulfillingness' First Finale**, Stevie Wonder



JOHN WAITE, vocalist, bassist,
formerly with the Babys

1. **Meet the Beatles**, the Beatles
2. **Who's Next**, the Who
3. **Highway**, Free
4. **Blues Breakers**, John Mayall with Eric Clapton
5. **Ogden's Nut Gone Flake**, Small Faces
6. **Luke the Drifter**, Luke the Drifter (a/k/a Hank Williams, Sr.)
7. **Gorilla**, Bonzo Dog Doo/Dah Band
8. **Live at ... Buckingham Palace** (import), John Waite
9. **Look Ma No Hands!** (live), Ivan Kral
10. **Ukulele Sing Along** (British import), George Formby



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Def Leppard ready to roar



Steve Clark in concert, who will be joined by Def Leppard's newest member, Phil Collen, as co-lead guitarist.

They Came, They Saw, They Conquered.

by Andy Secher

There's an old saying that goes, "If you want to dance, you've got to pay the piper." After three years of dancing at the pinnacle of heavy metal stardom, Def Leppard has discovered that the time to pay up may have arrived. With a series of problems that have included the sacking of guitarist Pete Willis and vocal troubles suffered by lead singer Joe Elliott (both of which delayed the completion of the band's new album **Pyromania**), this

Sheffield-based quintet has found that life at the top is not without its headaches.

"The last few months have had their moments of difficulty," Elliott admitted as he relaxed in the living room of his London home. "For a time we were looking over our shoulders, wondering what might happen next.

"First we had to delay the completion of the album because of complications I had with my throat. Then we reached the point where we had to do something about Pete for his own good. He was beginning to have some problems that were affecting the whole band. We dismissed him and added Phil Collen as our new guitarist joining guitarist Steve Clark, drummer Rick Allen and bassist Rick Savage, and we think we're a stronger band because of it. He's as sturdy and

dependable as the rock of Gibraltar, and that's what we need right now."

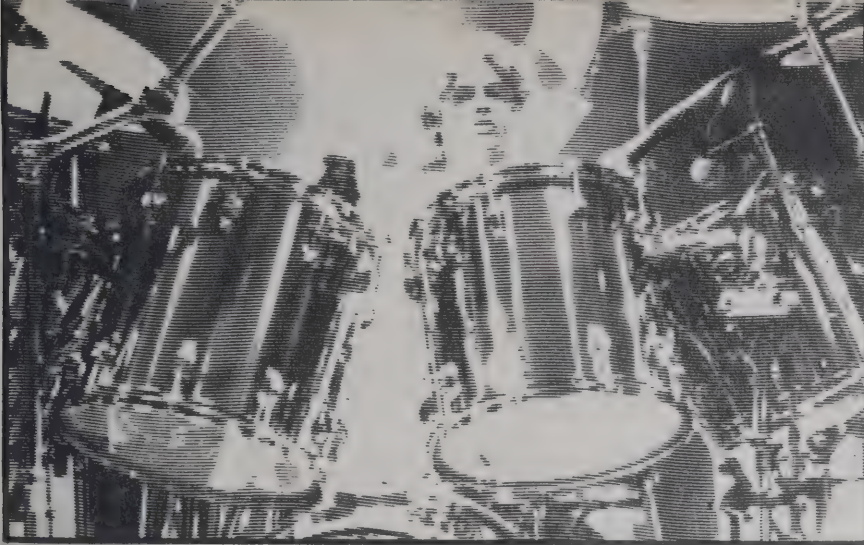
The reasons for Willis' untimely departure have been shrouded in mystery. One British insider has indicated that the guitarist's fondness for more than an occasional drink began to hinder his ability to perform. Other sources have said that Pete no longer enjoyed playing a secondary role in the band to Elliott and co-lead guitarist Steve Clark. While Joe labeled this charge as "totally untrue," he did admit that the group's internal upheaval couldn't have come at a worse time.

"We still hadn't finished work on **Pyromania** when he left," Joe stated. "We had laid down most of the rhythm tracks, but my voice began to give me problems and we took a break for about 10 days. During that time we realized that we were more or less forced into making a move to replace Pete. He just wasn't holding up his end of the music. Believe me," he added sadly, "it wasn't something we wanted to do. We've all gone through so much over the last few years that we've become closer than brothers. We just felt that we had no choice. Replacing Pete was one of the hardest things we've ever had to do.

"We then recorded as a four-piece for awhile because we didn't want to take the time out to audition a replacement," Elliott continued. "It just so happened that I'd known Phil Collen for quite awhile and he came over and fit in very well. We then had to decide if we wanted to re-record the rhythm tracks we had done with Pete, or just have Phil add to them. We decided to leave the tracks alone, so both Phil and Pete appear on the album. It may seem a bit odd for a band to release a new album featuring a musician who's no longer in the group, but in a way, Pete Willis will always be part of Def Leppard."

Collen, best known for his work with the glitter-metal guitarists on the English hard-rock band *Girl*, has become recognized as one of the most exciting young guitarists on the English hard-rock scene. His work on **Pyromania**, where he shares the solo spotlight with Steve Clark, bristles with the kind of excitement that can only add to Leppard's fast-growing musical legacy.

"Phil's just a great guitarist," Elliott said. "He was able to step into a difficult situation and provide the stability that we needed. When he was in *Girl* he was used to playing with another guitarist, so moving from one two-guitar band to another made the transition easier for him and for



Drummer Rick Allen of Def Leppard, a hot band whose, "last few months have had their moments of difficulty."

us. He understands how to switch from rhythm to lead, and he and Steve have already developed a very special rapport. We've always depended on two strong guitar voices in the band, and with Phil we have someone who can add both to our albums and our stage shows. We're really looking forward to taking him on tour with us."

"There's really no rush to make it to the top. It's always better to take your time and do something right."

Of course, Leppard's ability to tour will hinge strongly on Elliott overcoming his spate of vocal ailments. Starting last September, Joe has suffered through bouts of hay fever and laryngitis, both of which have left the tall, muscular singer worried about his career.

"I am worried about the situation coming back," he admitted. "I've had the problem with laryngitis a few times already, and unless I want to take a couple of months off, it will probably come back again sometime. I tend to sing with a great deal of energy, and if I have to worry that every time I let loose I may hurt my voice, I might as well forget about singing rock and roll. Of course, in the studio I was singing eight hours a day. When we're on tour, the most I'll use it is about an hour and a half. But there's no denying that the thought of losing my voice is in the back of my mind. I don't know what I'd do with myself if my voice doesn't hold up," he added with a weak smile. "I don't want to retire at the ripe old age of 23."

Def Leppard will need all of its members in top form if the band hopes to solidify its position atop the hard-rock heap. After steadily increasing their following with the release of their first two albums, **On Through the Night** and **High 'n'**

Dry, the band views **Pyromania** as the record that may establish them as the new champions of British heavy metal. While Elliott wasn't so bold as to admit the band's intention to use **Pyromania** as a stepping stone to the top, he expressed his belief that the album is the strongest that Leppard has ever done.

"**Pyromania** is a great album," he stated. "If people thought **High 'n' Dry** was good, wait till they hear this one. Our first album was a record for the 1970s. **High 'n' Dry** was a record for the 1980s. **Pyromania** is a record for the 1990s. Some of the songs we've recorded, like **Rock 'til You Drop** and **Stage Fright**, are just a giant leap beyond anything we've done before. We've worked harder on this record than anything we've done in the past, and that extra effort we put in is reflected in the music. It really rocks!"

"The next thing we want to turn our attention towards is a tour," he continued. "We'll be on the road

right after the album comes out in Britain, because if you don't tour England when a record's released, it can disappear in a hurry. We'll take a little more time in coming over to America. There, it usually takes a record a month or two to begin to move up the charts. We've already fully integrated Phil into the band. In fact, he may know the older things even better than the rest of us. Now we're just waiting to see how well the record does. If it really takes off, like we think it should, maybe we'll headline on our U.S. tour, but for that we'll just have to wait and see."

With **Pyromania** making a strong move on the American sales charts and interest in the band reaching an all-time high due to their MTV videos, it seems that Leppard would have little trouble in conducting their first headlining tour of the U.S. But with the concert business in the midst of a recession, they're also considering the possibility of starting the tour as an opening act and then returning a few months later as bill-toppers.

"We're not sure exactly which way to go at the moment," Elliott said. "Of course we'd love to be able to go to America and headline all the big venues, but we don't want to rush things. One thing we've learned because of the delays we've encountered in completing **Pyromania** is that there's really no rush to make it to the top. It's always better to take your time and do something right. If we have to hook on to someone else's tour this time, that's OK. We know our time will come," he laughed. "I wouldn't want to live through the problems we've had again, but they've made us a more mature and stronger band. Now we know there's no problem that we can't overcome." □



Rick Savage and Joe Elliott (right), who told us that "there's no denying that the thought of losing my voice is in the back of my mind."

Linda Maltz/Jarvis

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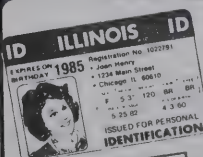
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INDUSTRIAL DISEASE

(As recorded by Dire Straits)

MARK KNOPFLER

Now warning lights are flashing
down at quality control
Somebody threw a spanner and
they threw him in the hole
There's rumors in the loading bay
and anger in the town
Somebody blew the whistle and the
walls came down
There's a meeting in the board room
they're try'n' to trace the smell
There's a leak in the washroom
There's a sneak in personnel
Somewhere in the corridors
someone was heard to sneeze
Goodness me could this be
industrial disease.

Caretaker was crucified for sleeping
at his post
Refusing to be pacified it's him they
blame the most
Watchdog got a rabies, the foreman
got a the fleas
Ev'ryone's concerned about
industrial disease
There's panic on the switchboard,
tongues in knots
Some come out in sympathy
Some come out in spots
Some blame the management, some
the employees
Ev'rybody knows it's the industrial
disease.

The work force is disgusted downs
tools walks
Innocence is endured experience
just talks
Everyone seeks damages and
everyone agrees
That these are 'classic symptoms of
a monetary squeeze'
On ITV and BBC they talk about the
curse
Philosophy is useless theology is
worse
History boils over there's an
economic freeze
Sociologists invent words that mean
'industrial disease.'

Doctor Parkinson declared 'I'm not
surprised to see you here
You've got smoker's cough from
smoking

Brewer's droop from drinking beer
I don't know how you came to get
the Bette Davis knees
But worst of all young man you've
got industrial disease'
He wrote a prescription he said 'You
are depressed
But I'm glad you came to see me to
get this off your chest
Come back and see me later, next
patient please
Send in another victim of industrial
disease' ha.

And I go down to Speaker's Corner
I'm thunderstruck
They got free speech, tourists,
police in trucks
Two men say they're Jesus one of
them must be wrong
A protest singer singing a protest
song, he says
'They wanna have a war keep their
factories
They wanna have a war keep us on
our knees
They wanna have a war to stop us
buying Japanese
They wanna have a war to stop
industrial disease.

They're pointing out the enemy to
keep you deaf and blind
They wanna sap your energy
incarcerate your mind
Give you rule Britannia, gassy beer,
page three
Two weeks in Espana and Sunday
strip tease'
Meanwhile the first Jesus says 'I'd
cure it soon
Abolish Monday mornings and
Friday afternoons'
The other one's out on hunger strike
he's dying by degrees
How come Jesus gets industrial
disease.

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PSYCHOBABBLE

(As recorded by the Alan Parsons Project)

ERIC WOOLFSON
ALAN PARSONS

Tell you 'bout a dream that I have
ev'ry night
Tell you 'bout a dream that I have
ev'ry night
It ain't Kodachrome and it isn't black
and white
Take me for a fool if you feel that's
right

Well I'm never on my own
But there's nobody in sight
I don't know why I'm scared of the
lightning

Try'n' to reach me
I can't turn to the left or the right
I'm too scared to run and I'm too
weak to fight
But I don't care
It's all psychobabble rap to me
(Psychobabble).

Tell you 'bout a dream that I have
ev'ry night
It's in Dolby stereo but I never hear it
right

Take me for a fool
Well that's alright
Well I see the way to go
But there isn't any light
I don't know why I'm scared of the
lightning

Try'n' to reach me
Help me find what I don't wanna
know

You're taking me there but I don't
want to go
I don't care

It's all psychobabble rap to me
(Psychobabble)
Psychobabble all psychobabble
Psychobabble all psychobabble
I don't care it's all psychobabble rap
to me.

You're reading my mind
You won't look in my eyes
You see lots of things that I don't
realise

But I don't care
It's all psychobabble rap to me
Psychobabble all psychobabble
Psychobabble all psychobabble
You're lighting a scene that's faded
to black
I threw it away cause I don't want it
back
But I don't care
It's all psychobabble rap.

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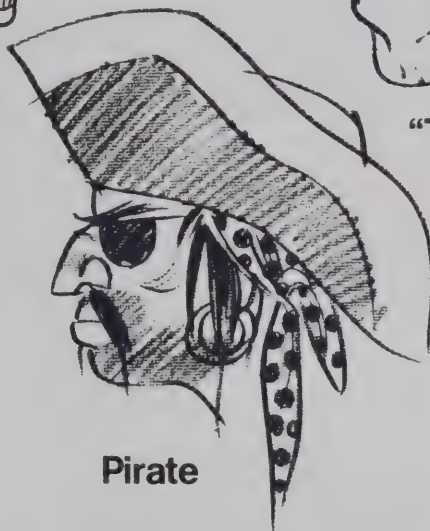
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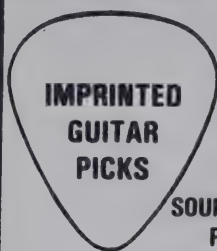
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PLEDGE PIN

(As recorded by Robert Plant)

ROBERT PLANT
ROBBIE BLUNT

Watch them go
'Cause one by one they rise to fall
Hearts in tow
It's just a game
She's only having fun
She laughs and turns away
Surprised she mocks
It's all the same
Tonight's the loss, tomorrow's gain
And in the end it's so oh.

Stand in line
'Cause one by one they march in time
In the wing

I stand and watch these foolish things go by
Just preparing for the play
Aloof she moves the confidante
With practice steps the memory dance
She executes her role oh.

As the cavalcade begins to thin
Do you stop and look around
Free to choose but not to win
You're just too late
Your show is at an end
Now you're the victim of your game
Through your fingers watch them slip
Familiar rules just hit and miss
For the one who never shows.

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TWILIGHT ZONE

(As recorded by Golden Earring)

G. KOOYMANS

Somewhere in a lonely hotel room
It's two a.m.
The fear has gone
I'm sitting here waitin'
The gun is still warm
Maybe my connection is tired of taking chances
Yeah there's a storm on the loose
Sirenes in my head
I'm wrapped up in silence
All circuits are dead
Cannot decode my whole life spins into a frenzy.

Help I'm steppin' into the twilight zone
The place is a madhouse
Feels like being cloned
My beacon's been moved under moon and star

Where am I to go
Now that I've gone too far
Soon you will come to know
When the bullet hits the bone
Soon you will come to know
When the bullet hits the bone.

I'm falling down a spiral
Destination unknown
A double crossed messenger
All alone
Can't get no connection
Can't get through where are you.

Well the night weighs heavy
On his guilty mind
This far from the borderline
And when the hitman comes
He knows damn well he has been cheated
And he said.
(Repeat chorus)

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SHOOT FOR THE MOON

(As recorded by Poco)

RUSTY YOUNG

I hear tell it's far away
And no one goes there now
But if we set our sights you know
We'll get there somehow.

So come on darlin'
Let's take our chances
We'll take them all the way
And shoot for the moon
We'll shoot for the moon.

Remember nights you blinked your eyes
And the moon winked back at you

Now it was not so distant then
If your aim was true.

So come on darlin'
Let's take our chances
We'll take them all the way
And shoot for the moon
We'll shoot for the moon
Let's shoot for the moon.

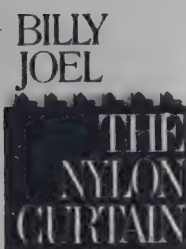
Let's throw our dreams together
And seal it with a kiss
There's no way we can miss
We'll shoot for the moon
Shoot for the moon
Let's shoot for the moon
We'll shoot for the moon.

I hear tell it's far away
And no one goes there now.
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The Nylon Curtain

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Point Of Know Return And Leftover-Special Edition

Contains all the songs from the two albums. Lots of color and photos and lyric section. Titles include *Dust In The Wind*, *Carry On Wayward Son*, *The Wall*, *Opus Insert*, *Questions Of Childhood*, *Cheyenne Anthem*, *The Spider*.

#11202 \$9.95

Best Of The 80's (So Far)

Contains the two Grammy Award winning songs *Jessie's Girl* and *Bette Davis Eyes* as well as such enormous hits as *Physical*, *Angel Of The Morning*, *Leader Of The Band*, *Centerfold* and *The Theme From The Greatest American Hero*. Guitar chord diagrams are included.

#11501 \$8.95



Dan Fogelberg Complete Songs Vol. 1

61 songs from six albums all in one great collection. Color and black and white photos enhance this folio containing *Longer*, *Souvenirs*, *Captured Angel*, *Nether Lands*, *Hickory Grove*, *Heart Hotels*, *Looking For A Lady*, *The Power Of Gold*, *The Long Way*.

#10304 \$14.95



James Taylor Anthology

A special guitar section highlights this best-selling folio containing many James Taylor favorites including *Handy Man*, *Don't Let Me Be Lonely Tonight*, *Carolina In My Mind*, *Fire And Rain*, *Sweet Baby James*.

#11001 \$9.95



A Collection Of Songs

A great selection of songs from five of Billy Joel's albums; *Honesty*, *Just The Way You Are*, *Ballad Of Billy The Kid*, *The Entertainer*, *My Life*, *New York State Of Mind*, *Piano Man*, *Root Beer Rag*, *She's Always A Woman*, *Streetlife Serenade*, plus 16 photos, lyric section.

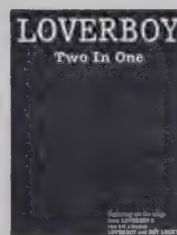
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Seventeen songs matching the popular double album. Includes Dan's singles *Hard To Say*, *Leader Of The Band*, *Same Old Lang Syne* plus the title song, *The Sand And The Foam*, *Lost In The Sun*, *Stolen Moments* and more.

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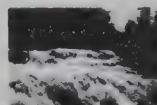
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All the songs from *Loverboy's* two smash albums, *Loverboy* and *Get Lucky* are featured in this songbook. Contains 18 songs arranged for piano/vocal/guitar including the singles *When It's Over*, *Working For The Weekend*, *The Kid Is Hot Tonight*, *Lady Of The 80's* and *Turn Me Loose*, plus color photos and biography.

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(As recorded by Michael Jackson/
Paul McCartney)

MICHAEL JACKSON

Ev'ry night she walks right in my
dreams

Since I met her from the start

I'm so proud I am the only one

Who is special in her heart

The girl is mine

The doggone girl is mine

I know she's mine

Because the doggone girl is mine

I don't understand the way you think

Saying that she's yours not mine

Sending roses and your silly dreams

Really just a waste of time

Because she's mine

The doggone girl is mine

Don't waste your time

Because the doggone girl is mine.

I love you more than he

Take you anywhere

Well I love you endlessly

Loving we will share

So come and go with me

Two on the town

But we both cannot have her

So it's one or the other

And one day you'll discover that

she's my girl forever and ever.

Ah don't build your hopes to be let
down

'Cause I really feel it's time

I know she'll tell you I'm the one for
her

'Cause she said I blow her mind

The girl is mine

The doggone girl is mine

Don't waste your time

Because the doggone girl is mine.

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I KNEW YOU WHEN

(As recorded by Linda Ronstadt)

JOE SOUTH

Yeah, yeah, yeah, yeah, yeah, yeah
yeah, yeah, yeah

I knew you when you were lonely

I knew you when you were only

A boy all alone without love

I knew you when.

I knew you when

You were sad and all alone

You didn't have anyone

That you could call your own

I knew you when

Your heart belonged to only me

But that was many tears ago

Now your love is just a memory.

Yeah, yeah, yeah, yeah, yeah

I knew you when you were lonely

I knew you when you were only

A boy all alone without love

I knew you when.

I knew you when

We used to have a lot of fun

But someone came and offered
more

Now I'm the lonely one.

I knew you when

I was just a scared little girl

I used to be your only love

Before you came up in the world.

Yeah, yeah, yeah, yeah, yeah, yeah,
yeah, yeah, yeah

I knew you when you were lonely

I knew you when you were only

A boy all alone without love oh.

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SOLID LOVE

(As recorded by Joni Mitchell)

JONI MITCHELL

We got a break unbelievable

We got a break

Right in the middle of this

Hollywood heartache

We've got this solid love

All around the town good hearts are

goin' under

Love bandits con and plunder

Let nobody put asunder this solid
love.

We got a chance hot dog darlin'

We got a chance

No more, no more fly by night
romance

We've got this solid love

Love has always made me feel so
uneasy

I couldn't relax and just be me

More like some strange disease than
this solid love.

Tested and blessed darlin' I'm

gonna give you my very best

You're my hope, you're my
happiness

You open my heart

You do open my heart

You do yes you do.

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HAND TO HOLD ON TO

(As recorded by John Cougar)

JOHN COUGAR MELLENCAMP

You can laugh and joke and make
fun of your friends
Spin in the middle when the troubles
begin
Take it nice and easy and always
pretend
That you're cool, so cool, so cool.

Say I'm alone and I'm wild and I will
not be pained
Talk like a jerk or an educated brain
Be an old girl driving the young boys
insane
Be a joker, a preacher it does not
matter.

Everyone needs a hand to hold on to
Everyone needs a hand to hold on to
Don't need to be no strong hand
Don't need to be no rich hand
Everyone just needs a hand to hold
on to.

Having good luck with your
financial situation
Play the ponies, be president of the
United Nations
Go to work and be a Hollywood stud
Drive your four wheel drive right into
the mud.

Everyone needs a hand to hold on to
Everyone needs a hand to hold on to
Don't need to be no strong hand
Don't need to be no rich hand
Everyone just needs a hand to hold
on to.

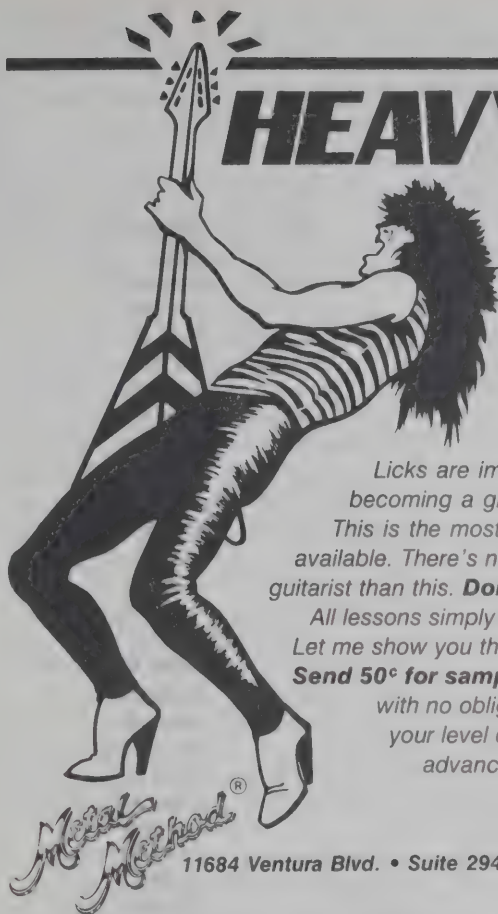
And them those hours when you're
alone
And there's nobody there except
yourself
I know it

You wanna pick up the phone
And say talk to me, talk to me
Somebody please talk to me yeah.

Oh yeah

Everyone needs a hand to hold on to
Everyone needs a hand to hold on to
Don't need to be no strong hand
Don't need to be no rich hand
Everyone needs a hand to hold on
to.
(Repeat)

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With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and **ANY WAY YOU LIKE.**

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, *it's done!* The people who do these things for you will remember what they did, but not why!

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wit's end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . . **ALL BROUGHT INTO THE OPEN JUST FOR YOU!!** They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM \$500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

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Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

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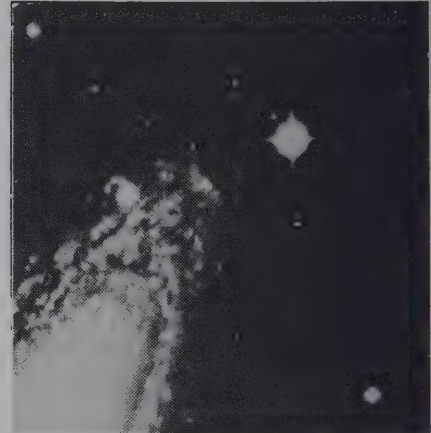
And it's all just *minutes* away! Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

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contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

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So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a **NEW LIFE . . .** filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—**TODAY!**

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Scott Reed

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ALLENTOWN

(As recorded by Billy Joel)

BILLY JOEL

Well we're living here in Allentown
And they're closing all the factories
down

Out in Bethlehem they're killing time
Filling out forms
Standing in line

Well our fathers fought the Second
World War

Spent their weekends on the Jersey
shore

Met our mothers in the USO

Asked them to dance

Danced with them slow

And we're living here in Allentown
But the restlessness was handed
down

And it's getting very hard to stay.

Well we're waiting here in Allentown
For the Pennsylvania we never found
For the promises our teachers gave
If we worked hard

If we behaved

So the graduations hang on the wall
But they never really helped us at all
No they never taught us what was
real

Iron and coke and chromium steel
And we're waiting here in Allentown
But they've taken all the coal from
the ground

And the union people crawled away.

Ev'ry child had a pretty good shot
To get at least as far as their old man
got

But something happened on the
way to that place
They threw an American flag in our
face.

Well I'm living here in Allentown
And it's hard to keep a good man
down

But I won't be getting up today.

And it's getting very hard to stay
And we're living here in Allentown.

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I DO

(As recorded by the J. Gells Band)

JOHNNY PADEN
FRANK PADEN
JESSE SMITH
WILLIE STEPHENSON
MELVIN MASON

Two one two three four
Do do do do do do do do do do
Do do do do do do do do do do
Do do do do do do do do do do
Do do do do do do do do do do

Oh do I love you
With all my heart
I do, I do now
Yes I do.

Do I want you
To stay by my side
I do, I do now
Yes I do.

Do I want you
To be all mine
I do, I do now
Yes I do
And I love you my baby
Yes I do
And I want you my baby
Yeah, yeah I do now.

Oh do I want you
To stay by my side
I do, I do now
Yes I do.

Do I want you
To be all mine
I do, I do now
Yeah, yeah I do now.

Do do do do do do do do do do
Do do do do do do do do do do
Do do do do do do do do do do

Yeah, yeah, yeah

Yeah, yeah, yeah

And I love you my baby
Yes I do

And I need you my baby
Yes I do

Yeah, yeah, yeah baby
Yeah, yeah, yeah baby
Do do do do do do do do do do
Do do do do do do do do do do

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MISSING YOU

(As recorded by Dan Fogelberg)

DANIEL FOGELBERG

Hard days I'm travelin' alone for too long

Ooo I'm missing you
I'm always somewhere that I never belong

Ooo I'm missing you
I'm moving so fast now it doesn't seem true

Ooo I'm missing you
I'm getting closer but I don't know what to do

Ooo I'm missing you
Oh if I had you beside me
Then I just might sleep through the night

Your love is the promise that guides me

All of the days of my life.

This life I'm living's gettin' so hard to feel

Ooo I'm missing you
The days are empty and the nights are unreal

Ooo I'm missing you
Oh if I had you beside me
Then I just might sleep through the night

Your love is the promise that guides me

All of the days of my life
All of the days of my life.

Hard days I'm traveling alone for too long

Ooo I'm missing you
I'm always somewhere that I never belong

Ooo I'm missing you
Oh if I had you beside me
Then I just might sleep through the night

Your love is the promise that guides me

All of the days of my life
All of the days of my life
All of the days of my life.

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YOU CAN'T HURRY LOVE

(As recorded by Phil Collins)


EDDIE HOLLAND
LAMONT DOZIER
BRIAN HOLLAND

I need love, love
Ooh to ease my mind
And I need to find time
Someone to call mine
My mama said
You can't hurry love
No you'll just have to wait
She said love don't come easy
Well it's a game of give and take
You can't hurry love
No you'll just have to wait
Just trust in love give it time
No matter how long it takes
How many heartaches must I stand
Before I find the love
To let me live again
Right now the only thing
That keeps me hanging on
When I feel my strength
Ooh it's almost gone
I remember mama said
You can't hurry love
No you'll just have to wait
She said love don't come easy
It's a game of give and take
How long must I wait
How much more must I take
Before loneliness will cause my heart, heart to break
No I can't bear to live my life alone

I grow impatient for a love
To call my own
But when I feel that I, I can't go on
Well these precious words
Keep me hanging on
I remember mama said
You can't hurry love
No you'll just have to wait
She said love don't come easy
Well it's a game of give and take
You can't hurry love
No you'll just have to wait
Just trust in love give it time
No matter how long it takes
A-now break.

Now love, love
Don't come easy
But I keep on waiting
Anticipating
For that soft voice
To talk to me at night
For some tender arms
To hold me tight
I keep waiting
Ooh until that day
But it ain't easy
You know it ain't easy
My mama said
You can't hurry love
No you'll just have to wait
She said love don't come easy
But it's a game of give and take
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She said love don't come easy
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BACK ON THE CHAIN GANG

(As recorded by The Pretenders)

CHRISSIE HYNDE

I found a picture of you oh
 What hijacked my world that night
 To a place in the past
 We've been cast out of oh
 Now we're back in the fight
 We're back on the train yeah oh.

A circumstance beyond our control
 oh
 The phone, TV and the news of the
 world
 Got in the house like a pigeon from
 hell oh
 Threw sand in our eyes and
 descended like flies
 Put us back on the train yeah oh
 Back on the chain gang.

The powers that be
 That force us to live like we do

Bring me to my knees
 When I see what they've done to
 you.

But I'll die as I stand here today
 Knowing that deep in my heart
 They'll fall to ruin one day
 For making us part.

I found a picture of you oh
 Those were the happiest days of my
 life
 Now we're back on the train
 Oh back on the chain gang.

Like a break in the battle was your
 part oh
 In the wretched life of a lonely heart
 Now we're back on the train
 Oh back on the chain gang.

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TAKE THE TIME

(As recorded by the Michael Stanley
Band)

MICHAEL STANLEY

These are strange days we live in
 The nights get even worse
 The poets died at midnight
 In a New York City hearse
 And the news just makes you crazy
 It has for so long
 And the streets are full of fear
 tonight
 And coming on strong.
 You know they're holed up in
 Atlanta

Broke down in L.A.
 They went and sold out Detroit
 They put half the town away
 From the west Texas border
 To the Carolina shore
 You can see it in the faces
 There's gotta be something more.
 What we gotta do
 We gotta take the time to love
 someone

Take the time to make amends
 Take the time to make a stand
 Take the time for your friends
 Cause you can't roll your own
 forever
 And somewhere down the line
 You're gonna see that's all they give
 you

So you might as well take the time.
 You know they're laid off in Ohio
 The heartland's under strain
 They're running scared in FLA.
 And they're hiding out in Maine
 All the sons of true believers
 Daughters of dreams
 And it can shake you when you find
 out

It ain't just what it seems.
 We gotta take the time to love
 someone
 Take the time to make amends
 Take the time to make a stand
 Take the time for your friends
 Cause you can't roll your own
 forever
 Somewhere down the line
 You're gonna see that's all they give
 you

So you might as well take the time.
 Now is the hour
 Tomorrow might be too late
 You gotta grab the moment
 You just can't hesitate
 Cause you know that it's the
 children
 Gonna pay for it all
 Like the man said
 A hard rain's gonna fall.
 (Repeat chorus)

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 served.

DO YOU REALLY WANT TO HURT ME

(As recorded by Culture Club)

CULTURE CLUB

Give me time to realise my crime
Let me love and steal
I have danced inside your eyes
How can I be real.
Do you really want to hurt me
Do you really want to make me cry
Precious kisses words that burn me
Lovers never ask you why.
In my heart the fire is burning
Choose my colour find a star
Precious people always tell me
That's a step, a step too far.
Do you really want to hurt me
Do you really want to make me cry
Do you really want to hurt me
Do you really want to make me cry.

STAND OR FALL

(As recorded by The Flxx)

PETER GREENALL
ADAM WOODS
CYRIL CURNIN
CHARLES BARRETT
JAMES WEST-ORAM

The crying parents tell their children
"If you survive don't do as we did"
A son explains there'll be nothing to do too
A daughter says she'll be dead with you.
While foreign affairs are screwing rotten
Line morale has hit rock bottom
Dying embers stand forgotten
Talks of peace were being trodden.

Stand or fall
State your peace tonight
Stand or fall
State your peace tonight.
It's the euro theatre
It's the euro theatre
It's the euro theatre.

An empty face reflects extinction
Ugly scars divide the nation
Desecrate the population
There will be no exultation.

Stand or fall
State your peace tonight
Stand or fall
State your peace tonight.

Is this the value of our existence
Should we proclaim with such persistence

Our destiny relies on conscience
Red or blue what's the difference.

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Words are few
I have spoken
I could waste a thousand years
Wrapped in sorrow
Words are token
Come inside and catch my tears
You've been talking but believe me
It it's true you do not know
This boy loves without a reason
I'm prepared to let you go.
If it's love you want from me
Then take it away
Everything's not what you see
It's over again.
(Repeat chorus)

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AMERICAN HEARTBEAT

(As recorded by Survivor)

FRANKIE SULLIVAN III
JIM PETERIK

The night's alive with wind and fire
We telegraph our heart's desire
Through the night with our eyes
Wheels are turnin' fast and hard
Hearts are burnin' on the boulevard
Hear them pound young and proud
It's the American heartbeat
Chart the stars, head out for the action
Hit the streets and find some satisfaction.

It's the American heartbeat
The American heartbeat
It's the American heartbeat
Oh the American heartbeat.

The stage is set the roles are chosen
The lights grow hot as the midnight's closin' in at last
It comes so fast

Poundin' harder as the midnight's strikin'

It hits us like a bolt of lightning
Deeper down it's the sound of the American heartbeat
Chart the stars, head out for the action

Hit the streets and find some satisfaction.

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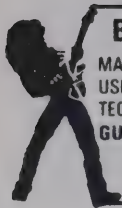
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PEEK-A-BOO!

(As recorded by Devo)

MARK MOTHERSBAUGH
GERALD CASALE

Peek-a-boo
I can see you
And I know what you do
So put your hands on your face
And cover up your eyes
Don't look until I signal.

Peek-a-boo
Ha ha ha ha
Ha ha ha ha
Peek-a-boo.

The way that we weren't
Is what we become
So please pay attention
While I show you some of what's
about to happen.

Peek-a-boo
I know what you do
'Cause I do it too
So put your hands on your face

And cover up your eyes
Don't look until I signal.

Peek-a-boo
Ha ha ha ha
Ha ha ha ha
Peek-a-boo.

Laugh if you want to or say you don't
care

If you cannot see it you think it's not
there

It doesn't work that way.

Peek-a-boo
I can see you

And I know what you do
So put your hands on your face
And cover up your eyes
Don't look until I signal.

(Repeat chorus)

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SLIPPED, TRIPPED AND FELL IN LOVE

(As recorded by Foghat)

GEORGE JACKSON

I knew from the very beginning
What you had in mind
But I said to myself
Baby you're gonna just waste your
time
But somehow during the night baby
Things started to get out of hand
And I found myself falling in love
again.

Yeah I slipped, tripped, fell in love
Fell in love with you baby
Yes I did
Slipped, tripped, fell in love

Fell in love with you baby oh yeah.

Getting stuck on you baby
Was the last thing I had in mind
But now you got me wanting you
Baby wanting your love all the time
When you touch me baby I just lose
control
And I find myself wanting more of
you down in my soul.

Yeah I slipped, tripped, fell in love
Fell in love with you baby
Yes I did
Slipped, tripped, fell in love
Fell in love with you baby oh yeah.

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SLEEPWALK

(As recorded by Peter Frampton)

PETER FRAMPTON
MARK GOLDENBERG

Eight fifteen alarm clock
Can't move can't talk
Can't remember can't walk
Gotta get off-a my back
And on to the rack
Gotta job I'm going to it
Don't know why I always do it
Life is a wringer I'm going thru it
Pressure, pressure building up
Starting to crack.

Sleepwalk
Sleepwalk
Sleepwalk

Sleepwalk
Sleepwalk

Won't someone wake me up.

In the club I check it out
Fall in love I crawl out
Had some stuff it ran out
Where's my Colombian friend
Right to the end
Start talking I can't stop
I drive home I'm wired up
I go to bed I'm staring up
I wish I could go to sleep
Start over again.

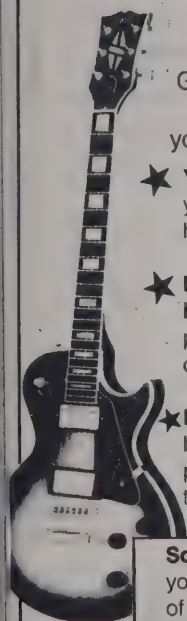
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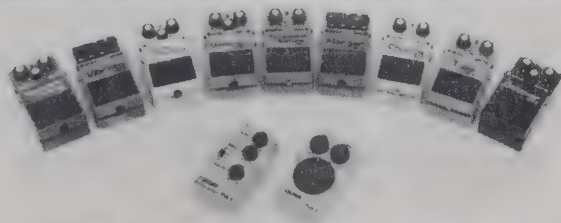
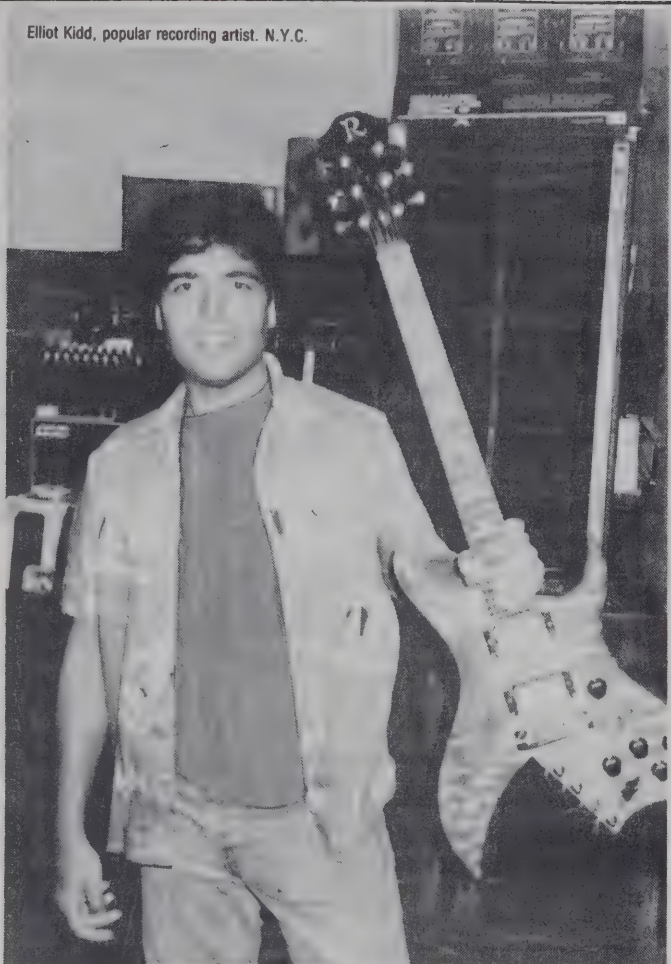
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Elliot Kidd, popular recording artist. N.Y.C.



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Television Psychic Bob Ferguson shows you MAGIC WORDS TO COMMAND MIRACLES OF WEALTH, LOVE, AND HEALTH—IN MINUTES!

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Yes, how would you like to say some magic words, and *be* showered with hundreds of dollars in as little as 45 minutes! Or use amazing healing words, and get rid of crippling ailments instantly! Do you realize that it is possible to instantly and secretly command others to do your bidding . . . punish evil doers . . . see behind closed doors . . . be anything and have anything your heart desires . . . with magic words so simple yet so powerful, they can only be described as miraculous!

Yes, soon miracles will be happening to you every day, with the amazing secret of **PSYCHIC TELEMETRY**! My name is Robert A. Ferguson. You may have seen me on TV. I have shown hundreds how to use this amazingly simple power to command instant miracles to happen in minutes!

Impossible? I have staggering proof that it's not only possible but *absolutely true* and that this **MIRACLE POWER WILL ABSOLUTELY WORK FOR YOU**—to change your life from poverty to riches, from poor health to radiant new health, to bring whatever you desire almost instantly! I'm not exaggerating when I say the sky's the limit!

POSITIVE PROOF THAT WHAT I SAY IS TRUE!

Right now I'm going to *prove* to you how *easily* **PSYCHIC TELEMETRY** works for you. Remember, I cannot profit by exaggeration. What I tell you has got to be true, and it costs you nothing to find out for yourself.

● **HUNDREDS OF DOLLARS IN 45 MINUTES!** I have a report here from Mary D. who needed \$400 quickly. She had no idea where she could get the needed money. Her sister gave her a Psychic Telemetry Enchantment to say. In only 45 minutes, she received \$400 from an unexpected source!

That's chickenfeed compared to the staggering results many others have achieved with these magic words! Dave E. had been unable to find a job, and had only 3 days left before having to pay a big bill. He didn't have a cent. In one session, I showed him how to use the Psychic Telemetry Prosperity Ritual. The next morning, he was all smiles, as he reported a sudden windfall of \$2,000—more than enough to pay the bill. A miracle? Of course! Yet just a very average example of the power of these magic words!

Dave used the Prosperity Ritual at about 9:00 P.M. At 8:00 A.M. the following morning, he got the money! As simple as that! I HAVE HUNDREDS OF CASES ON FILE. PROVING HOW EASILY MIRACLES HAPPEN with these magic words! Before I give you the next case, let me say this: **DO YOU NEED MONEY?** Say the powerful words on page 37! With this secret, money is always available to you!

You can get any amount of money at any time you need it! I am telling you the sky's the limit on how much money you can ask for and receive quickly with this power! Proof?

HOW AGNES C. WON OVER \$500,000 WITH THE WORDS FOR WINNING CONTESTS!

Agnes C. was told about enchantments and spells, but insisted that she possessed no psychic powers and never had any psychic experiences. Here's what happened: she kept dreaming of a man in a flowing robe with dollar signs all over it, holding up 7 fingers, saying: "A dollar a day keeps poverty away!" She purchased a one-dollar lottery ticket.

"I simply could not believe it when my number was drawn for the grand prize (7 days later). I still can't believe it," she says. "I won over a half-million dollars." Agnes and her family are now enjoying their new lakefront home with its private boathouse and dock. They have two expensive autos and all the other luxuries money can buy.

The point is: **YOU CAN USE THE SAME SECRET!** You'll find the very words she used on page 37 of my book, and it won't cost you a single cent to find out what they are, and how they'll work for you!

MAGIC WORDS FOR MIRACLE HEALING!

Before I tell you how **YOU** may achieve a **MIRACLE HEALING**, let me tell you how a man was healed of arthritis in **FIFTEEN MINUTES!** A friend of mine, Louie A., tried the power Ritual for Magnetic Healing on page 146 on his next-door neighbor, Ken, who was confined to a wheelchair with arthritis. In a matter of minutes, the crippled man was **WALKING!** "I haven't been able to walk for months," he said, "and you got me out of my wheelchair."

Since that day, Louie has been able to heal "incurable" diseases! **AND YOU CAN DO THE VERY SAME THING!** This is just an average case. With this power, you can command healings like this on almost a daily basis. I'm telling you this power is **FANTASTIC!**

Look what you can do, with exact words I give you on page

139-140--

- Cure ulcers, nervous headache, and insomnia! Calm the nerves!
- Cure diseases of the liver and spleen, stop bleeding!
- Strengthen the eyes, control epilepsy and disorders of the stomach!
- Cure heart disease, increase circulation, and heal gout!
- Heal burns, conditions of the nose, throat and sinus, treat hay fever and asthma!

. . . and much more! With these words, you ask great rays of healing power to enfold you, pulsating within every nerve and cell of your body, cleansing, soothing and healing! Whatever you are trying to heal, you know the job will be done.

MIRACLE CURES REPORTED!

Do you realize that it is possible to get rid of crippling ailments almost instantly with healing words? You can command that all sickness and disease be banished from your body! Here is a force so powerful that it almost defies description! It can heal a withered limb or return sight to the blind . . . raise the crippled from their beds! It has brought miracle cures to the suffering and the lame!

● **KIDNEYS MIRACULOUSLY HEALED!** Evelina's only hope was to find a suitable kidney donor. She was so weak, it took two people to almost carry her to the hospital for her frequent treatments. There seemed to be little hope for her. With this method, she says—

"My whole body began to tingle—it felt like little electric shocks were playing games at the small of my back . . . suddenly . . . I knew I was healed! I leapt from my bed and ran into the living room screaming, 'I'M HEALED, I'M HEALED!' Our house was filled with tears of joy that night."

Today she is so healthy, she can hike and even climb mountains! It happens all the time with **PSYCHIC TELEMETRY**:

● **HOW HARVEY C.'S ASTHMA WAS CURED!** Harvey C. suffered asthma all his life. He could never run more than a few steps, without gasping for breath. Doctors were unable to cure it. I was so positive Harvey's asthma could be cured, I merely had him say the words on page 139-140. He never had another asthma attack! Now he can run and even play tennis!

● **HAROLD SAW HIS LUNG SPOT VANISH!** Harold F. was shocked, when told he had a spot on his lung, and needed an immediate operation. His wife quickly used the amazing healing words on page 145. The day before the operation, when x-rays were taken, the doctor was baffled. "I don't know how to explain this," he said. "Your lungs are perfectly clear."

MAGIC FORCES THAT WORK MIRACLES

Once you call on them, powerful forces stand ready to fulfill your every command. You can be confident that they will work a miracle.

● **HOW ALLEN F. WON \$800 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 30!** Allen F. needed \$800 by Monday morning. It was Friday already, and things looked hopeless. He's never been inside a gambling casino and knew nothing about roulette, craps, or blackjack, but he had a strange urge to try it. With only \$1, he said the magic words on page 22, turned silently, and headed for the crap table. He threw the dice, and it came up 7. He tried it again and again. A crowd gathered. The dice were changed, but he kept throwing 7's. He walked away with \$800!

Anyone can use these magic words. When you use them, what you command does happen! You can count positively on real results. It always works! It is not evil—nor is it Black Magic. Like electricity, it is simply a power given by nature to make life easier!

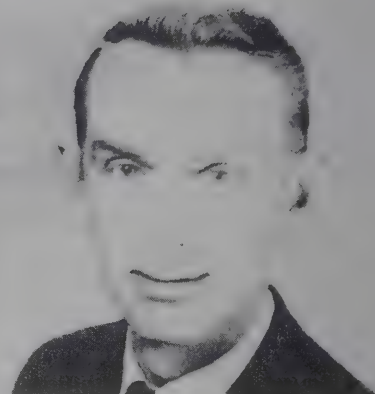
● **MAGIC WORDS GIVE YOU POWER OVER OTHERS!** Say the magic words on page 44 to make others do your bidding. With this Enchantment, you send forth mystic rays of power to impress those whom you command to bend to your will at all times. It makes other people like putty in your hands! No one can resist you! Let me show you how easily this happens!

To use this power is simplicity itself! Say the magic words—then just sit back and relax. Within seconds, minutes at most, you will have a willing, obedient slave!

You can stand next to a person and place a thought in his or her mind. When others are asleep, you are free to speak directly to their subconscious mind. Your voice is remembered upon awakening. People obey your commands. It's fantastic!

● **MAGIC WORDS THAT BRING YOU LOVE!** Say the magic words on page 47, to command and guide the perfect partner to you . . . to command him or her to be blind to your shortcomings, and fulfill your every need and your every desire!

● **MAGIC WORDS FOR SECRET KNOWLEDGE!** The magic words on page 164 allow you to become an invisible traveler to anywhere in the world. You can listen to conversations and you can see what's going on, completely undetected. You will experience the ability to walk through walls and doors. Nothing can be kept secret from you—there is no longer such a thing as a locked door. You can enter any place at will. If you wish to know about



ABOUT THE AUTHOR

ROBERT A. FERGUSON, author, lecturer, and Psychic Telemetry teacher, has been involved in the occult field for over thirty years. He has been a frequent guest on many television talk shows, and has had articles published in magazines such as *National Enquirer*, *Occult*, *Psychic World*, and others. Mr. Ferguson has been called, "The leading authority in this field" by a number of prestigious Societies in England. He has also acted as psychic consultant to top American corporations and entertainment personalities.

others, you can secretly and invisibly watch their every move and hear their every word!

● **MAGIC WORDS PROTECT YOU FROM EVIL!** Say the magic words on page 51, for attunement with the pure rays of power that come to you from the Great Cosmic Mind . . . to affirm protection from every curse or evil influence . . . Say them to command divine protection, and that no evil will be able to penetrate your shield of power, and that those who would send you evil shall be powerless, and their evil shall return to them a hundredfold.

● **MAGIC WORDS TO SEE INTO THE FUTURE!** There is no need to blindly stumble into the future. When you say the magic words on page 62, your psychic eyes will open, and you will see actual visions of future events. Vision upon vision will flash brilliantly into your mind. If there is danger ahead, Cosmic Mind will flash you the warning so a possible catastrophe can be avoided. If there is tremendous goodness in the future, all will be revealed to you!

THE AMAZING SECRET OF COSMIC DUST!

On page 204, I tell you the amazing secret of *Cosmic Dust*: how to make it and **USE** it to bring good fortune, punish evil doers, and heal the sick! The 3 needed ingredients are easy and inexpensive to obtain. (You may already have them, in your kitchen or basement storage areas.) Put a level teaspoon of each in a bowl and mix well. Your Cosmic Dust is then ready to work amazing miracles for you!

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six string hall of fame

Greatest Guitar Heroes

*It Don't Mean A Thing
If It Ain't Got That Bang.*

by Andy Secher

The electric guitar has always been the symbol of rock and roll. From the wailing blues of Jimi Hendrix to the sonic thunder of Edward Van Halen, the guitar has epitomized the power and style of the rock form. Hit Parader is proud to present profiles of the 15 greatest axe-slingers in the history of rock and roll. Of course, such a listing is subjective, and perhaps your favorite has been left off. (See our special ballot and instructions for how you can vote for your personal fave.) But even the most die-hard fan would have difficulty arguing with the inclusion of any of the six-string supermen appearing here. To avoid additional controversy, however, we have listed our 15 guitar legends in alphabetical order.

1. Jeff Beck

"The guitar is an outlet for your personality," Jeff Beck once said. "If you feel angry, you can make the guitar sound angry — if you feel sad, it can play the blues." Whether it's been with the Yardbirds, Beck, Bogert and Appice, or as a solo artist, few performers have used the guitar's multi-faceted vocabulary with more skill than Beck. By incorporating elements of jazz, blues and heavy metal into his unpredictable and ever-changing style, Beck has managed to avoid classification. "I'm never sure exactly what I'm going to play when I go on stage," he said. "But that's what makes playing the guitar so interesting."

Recommended albums: **Truth, Beck, Bogert And Appice, Blow By Blow.**

2. Ritchie Blackmore

"I've never really considered myself a great guitarist," Ritchie Blackmore

admitted recently. "I'm still surprised that so many people admire what I do." Since his days as the main cog in Deep Purple's heavy metal machine, Blackmore has used his soaring, kamikaze-blitz sound to create some of the rock era's most-exciting moments. While some may argue that his recent work with Rainbow lacks the fire of his earlier accomplishments, his technical brilliance still has him head and shoulders above virtually every other rock guitarist around.

Recommended albums: (Deep Purple): **In Rock, Machine Head**; (Rainbow): **Rising.**

3. Eric Clapton

"I can't run around the stage the way I used to," Eric Clapton said. "I'm more concerned with standing my ground and playing the best I can." No one has done more to influence a generation of rock guitarists than Eric Clapton. His work with the Yardbirds, Cream, and Derek and the

Dominoes attempted to mold together such disparate fields as the blues of Robert Johnson and the power of heavy metal. The results he achieved still stand as some of rock's most noteworthy accomplishments. Clapton has always been modest of his talents, however. "My work with Cream really wasn't much," he said. "We just played the blues a bit faster and a lot louder than anyone else."

Recommended albums: (Cream): **Disraeli Gears**; (Derek and the Dominoes): **Layla**; (solo): **461 Ocean Boulevard.**

4. Rik Emmett

One of the newer members of the six-string hierarchy is Rik Emmett. His ability to fuse power-house riffs with intricate acoustic runs has made him a favorite of fans and critics alike. Rik's work with Triumph has shown the influences of Beck and Blackmore without being overly derivative. "It's an honor to be mentioned in the same breath as the



Ritchie Blackmore: I've never really considered myself a great guitarist."

Jeffrey Mayer

people I listened to when I was first getting into the guitar," Emmett explained. "I've always tried to use my influences as a formation for my own ideas. If I've been successful at doing that, I'm very happy."

Recommended albums: **Progressions Of Power, Allied Forces, Never Surrender.**

5. Ace Frehley

Due to the highly theatrical nature of Kiss, Ace Frehley has rarely been given due credit as a guitarist. Despite his often-ludicrous costumes, the Space Ace's fast, clean sound remains one of the most distinctive hard-rock styles around. "I love playing the guitar," he said. "That's why when I go on stage I try to keep everything sounding as fresh as possible. Sometimes you go crazy if you have to play the same notes night after night."

Recommended albums: **Kiss Alive, Destroyer, Creatures Of The Night.**

6. Jimi Hendrix

It was once said that Jimi Hendrix played delta blues — but that those deltas were on Mars. Quite simply, Hendrix was the most innovative and outrageous guitarist that rock has ever seen. In addition to being able to play his Stratocaster with his teeth, his feet and behind his back, he pioneered the use of feedback, distortion and volume in creating a sound that was pure animal energy. "I can't think too much about the way I play," he once said. "I'd rather just go and do it."

Recommended albums: **Are You Experienced?, Electric Ladyland, Axis: Bold As Love.**

7. Tony Iommi

"The guitar is something to convey moods rather than something to be flashy with," Black Sabbath's Tony Iommi explained. "In a band like Sabbath the guitarist is placed in the position of creating a particular feeling when he plays." Since Sabbath's formation in 1969, Iommi's dirge-like guitar sound has been one of the loudest and most influential forces on the heavy metal scene. While his talents have often been obscured by the Sabs' doom-laden lyrics and the colorful personality of Ozzy Osbourne, his nimble-fingered work has gotten thousands of metal mongers into a head-bangin' mood.

Recommended albums: **Paranoid, Master Of Reality, Live Evil.**

8. Alex Lifeson

As Rush's music has grown from simplistic metal to complex "art-rock" over the years, Alex Lifeson's role within the band had changed. "At the beginning I could pretty



Led Zeppelin's legendary Jimmy Page views himself as "a very conservative guitarist."

much go and just wail away on the guitar," he said. "Now, our roles are more clearly defined." Lifeson has managed to make this transition while maintaining a unique and exciting six-string style. "I always try to fit my playing into a song instead

10. Ted Nugent

Despite his loincloth, Ted Nugent possesses the heart of a great guitarist. When young Ted cranks up his Gibson, there are few guitarists around who can hold a candle to him in terms of sheer impact. "Man, I love to play guitar more than anything," the Nuge said. "Sometimes I can get my fingers movin' so fast and so right that I almost scare myself. I think I might burn myself up through spontaneous combustion."

Recommended albums: **Cat Scratch Fever, Weekend Warriors, Nugent.**

11. Jimmy Page

Unlike such contemporaries as Jeff Beck and Ritchie Blackmore, Jimmy Page views himself as "a very conservative guitarist." While Blackmore has stated his need to constantly change his solos on stage, Page prefers to meticulously work out his solo and then stay loyal to it. "There's an obligation you have to the people," he once said. "They expect you to play a certain thing, and that's what you should play." Page's career has been marked not only by his legendary work with Led Zeppelin and the Yardbirds, but also as a studio "session man" for the likes of the Who, the Kinks and, believe it or not, Tom Jones.

Recommended albums: **Led Zeppelin I, Led Zeppelin II, Led Zeppelin IV (Zoso).**

**Vote for your favorite
axe-slingers. We will
announce the winners
in an upcoming issue.**

of having a song tailor itself to my needs," he stated. "Playing guitar isn't an ego trip for me."

Recommended albums: **Hemispheres, Permanent Waves, Signals.**

9. Brian May

Brian May isn't merely a guitarist — he's a one-man orchestra. "I enjoy augmenting the guitar any way I can," he explained. "I view myself as something of a technician as well as a musician." May's lush, multi-layered guitar sound has been the focal point of Queen's musical attack since the band's inception in 1975. By developing new guitar techniques, as well as building his own instruments, May has forged a sound that is both distinctive and creative.

Recommended albums: **Sheer Heart Attack, A Night At The Opera, Jazz.**

12. Randy Rhoads

Unfortunately, it took Rhoads' tragic death last March to bring the full focus of the rock world on his stellar guitar abilities. "Randy was the greatest guitar player I'd ever heard — and I've heard them all," Ozzy Osbourne said about his fallen comrade. Rhoads' ability to shift from stinging lead work to wall-shattering riffs made him a veritable self-contained guitar army. "I'm something of a hog," he said shortly before his death. "I want to play every guitar part I can."

Recommended albums: **Diary Of A Madman**, **Blizzard Of Ozz**, **Mr. Crowley** (EP).

13. Michael Schenker

"When I first started playing with UFO I had a language problem, since I was German and they were English," Michael Schenker said. "That's when I started letting my guitar talk for me." Few guitarists can communicate with the talent of the self-proclaimed "mad axeman." While Schenker has made a career out of being unpredictable on stage and off, during his stays in Scorpions, UFO and his own Michael Schenker Group, the blond Flying-V slinger has played some of the most electrifying guitar runs ever laid down on vinyl.

Recommended albums: (UFO): **Lights Out**, **Phenomenon**; (MSG): **Assault Attack**.

14. Edward Van Halen

No guitarist since Jimi Hendrix has had as immediate an impact on the rock scene as Eddie Van Halen. Just when everyone thought that they'd heard everything, Eddie came along and showed them how wrong they were. "A lot of the stuff I do I come up with by accident," he explained. "Sometimes I just have an idea and say, 'Why not try it?' Sometimes it works — other times it's a disaster."

Recommended albums: **Van Halen**, **Fair Warning**, **Diver Down**.

15. Angus Young

"I started playing guitar when I was a kid," AC/DC's Angus Young said. "I played with a lot of older guys and they dressed me up as a schoolboy and made adverts that said, 'Come see the baby guitar star.' That's how the whole thing started." From those humble beginnings, Angus has grown to become the focal point in the world's most-successful hard-rock band. His incredible stage energy and guitar skills have made him one of the most legendary axe-slingers in rock history.

Recommended albums: **Highway To Hell**, **Let There Be Rock**, **Back In Black**. □



The big noise started for Michael Schenker when "I started letting my guitar talk for me."

Now that **Hit Parader** has presented our list of the 15 greatest guitarists of all time, we'd like to hear who your favorites are. Here's a ballot where you can fill in the names of your top-three axe-slingers. We've included a list of 50 guitar heroes, but don't be limited by that. *Vote for anyone you like. Send your ballots back to us at: Hit Parader Guitar Greats, Charlton Bldg., Derby, CT 06418.* We'll announce the winners in an upcoming issue.

Jeff Beck
Ritchie Blackmore
Lindsey Buckingham
Craig Chaquico
Eric Clapton
Steve Clark
Buck Dharma
K.K. Downing
Rik Emmett
Peter Frampton
Ace Frehley
J. Geils
Neil Giraldo
Billy Gibbons
David Gilmour
George Harrison
Jimi Hendrix

Steve Howe
Tony Iommi
Matthias Jabs
Alvin Lee
Alex Lifeson
Frank Marino
Brian May
Rick Medlocke
Ronnie Montrose
Rick Nielsen
Aldo Nova
Ted Nugent
Jimmy Page
Joe Perry
Mick Ralphs
Randy Rhoads
Keith Richards

Gary Richrath
Carlos Santana
Michael Schenker
Neal Schon
Adrian Smith
Bruce Springsteen
Billy Squier
Paul Stanley
Glenn Tipton
Pete Townshend
Pat Travers
Edward Van Halen
Fernando Von Arb
Joe Walsh
Ron Wood
Angus Young

My three favorite guitarists are:

1. _____
2. _____
3. _____

NAME _____ AGE _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PLASMATICS



Lynn Goldsmith

Plasmatics lead singer Wendy O. Williams: "Rock and roll has always been aggressive, raw and sexual in its attitude."

wild times are calling

Wendy O. Blows The Roof Off With Coup d'Etat.

by Charley Crespo

On screen, we see Wendy Orlean Williams set a time bomb in an old yellow school bus, drive it towards a wall of television sets, climb on top of the bus and jump off just as the bus crashes through the TVs and explodes.

That's the video clip that ties in with *The Damned*, a cut off the Plasmatics' first major-label album, *Coup d'Etat*. The controversial

performance by Wendy, guitarists Richie Stotts and Wes Beech, keyboardist/bassist Junior Romanelli and drummer T.C. Tolliver, went into heavy rotation on MTV as soon as it arrived, and segments have been featured on numerous TV news-magazine shows. The clip is preceded by a warning that parental discretion is advised.

"To me, video is a wide-open medium," Wendy said just prior to the tape's release. "A lot of video that's out now is just a producer jerking himself off and using special effects. That leaves me very dry. This really got my adrenalin going, and I think it will get other people's adrenalin going, and that's why we did it. It's a statement beyond words."

"A lot of the status quo is going

to say what we're doing is insane, but to me what we do is one of the few breaths of sanity in an insane world. That's why I have to do these things — just to keep my sanity. What makes people violent is the hypocrisy and complacency; what we do is very cathartic. It just makes you feel good."

The Plasmatics, led by gender-bender Wendy Orlean Williams, may well be rock's most daring band ever. Alice Cooper, Kiss, Ted Nugent, Johnny Rotten and Ozzy Osbourne move over, because none of these shock-rockers will go to the extremes this New York-based band finds comfortable.

From the group's very first performance at CBGB's in New York on July 26, 1978, the Plasmatics emerged as a rock sensation. On stage, the band with virtually no musical history played the most aggressive, energetic and noisiest sounds ever to come out of a wall of amplifiers. Meanwhile, a scantily-clad singer using overtly sexual gestures destroyed television sets with a mallet and chainsawed an electric guitar in half.

Before long, the group became the first New York group to regularly draw overflow crowds to the downtown punk-rock club. The Plasmatics' stage show became more and more outrageous. Shortly before Thanksgiving 1979, the group headlined New York's 3300-seat Palladium, where the band's finale included exploding and trashing a white Cadillac. A year later, at a free concert in front of 12,000 people, Wendy drove a Cadillac Coup de Ville onto an exploding stage, jumping out just seconds before the stage and car were blown to smithereens.

The Plasmatics' tours of the United States and Europe caused all kinds of commotion. Many towns were not ready for Wendy's stage attire, which consisted of only whipped cream, most of which by show's end had fallen off. Wendy was arrested, degraded and beaten by police in a famous incident following a concert in Milwaukee. The case was brought to court and Wendy ultimately won.

Although Wendy no longer discusses her pre-Plasmatics life, older interviews quote her as saying she worked live sex shows in Times Square, usually with other women. Rod Swenson, the group's bald-headed manager and the man with whom Wendy reportedly lives, was rumored to be the operator of the multi-faceted sex shop. If there's one thing Wendy is particularly expert at off stage, it's dodging questions about her past.

Hit Parader: Wendy, where are you originally from?

Wendy O. Williams: It doesn't make any difference. I was kidnapped at a very young age, seduced to the Rocky Mountains and took on from there. (Snickers)

HP: What did your parents do for a living?

WOW: I don't think it makes any difference. What we do is revolutionary rock and roll. I am against the status quo and consensus programming. I believe in the youth, I really do. I don't think the youth will make the same mistakes their parents did. If they do, we're not going to have any planet left.

I see things in really bad shape. People have to be shook out of their complacency and take notice of exactly what is going down. We're distracted all the time with lies and untruths. These people in Nevada suing the government for instance. It was out and out lies the government gave the people, saying the radiation wouldn't harm them. Twenty years later, they've got cancer. The government is still trying to deny it.

HP: I guess you answered the question. (Both laugh.)

In the past, the Plasmatics have avoided categorization only because the stage show and music was unparalleled. **Coup d'Etat**, however, is less frantic and has a heavier bottom, and so can fairly be called heavy metal. Unlike Heart, Quarterflash, Joan Jett, Pat Benatar, Girlschool or any other act where women are at the forefront, however, Wendy O. Williams is abrasive, singing so ruggedly that her voice scrapes the listener's sensibilities like sandpaper. Wendy insists most groups only use women as props; she refuses to act or sing pretty when her statement is volatile.

Coup d'Etat features no ballads, multi-part harmonies or harmless, catchy ditties, and so will not likely receive much attention from commercial radio stations. Wendy, a fan of metal groups like Judas Priest, Motorhead and Ozzy Osbourne, always looks for aggressive music that will "scratch your face off." The group remains totally uncompromising. She describes the Plasmatics as so heavy that their music makes other rock bands seem like "a flea under the foot of an elephant."

The group's look is more threatening now as well; guitarist Richie Stotts no longer wears ballet tu-tus on stage, and his Mohawk haircut is now blond instead of blue. Wendy herself, following a rigorous fitness program that includes jogging an hour and a half daily, as well as lifting weights four

times a week, has expanded her rib cage, a change she's proud of and exhibits in all her new photos. This gang looks tough.

"I'm sick of the cutesie-pie image of women in rock."

"Rock and roll has always been aggressive, raw and sexual in its attitude," Wendy said. "Male rock stars have been expressing their sexuality for years, but people would rather a woman be barefoot and pregnant in the kitchen. There's a double standard there and it's time to end it."

"If I were a male rock performer, nobody would really make a big deal of my so-called on-stage sexuality. To me, it's nothing I really think about. It's actually a very minor part of what I do. I'm afraid most women in rock sing like pop singers, so their stage personas are very conservative too. I'm sick of the cutesie-pie image of women in rock. It's insulting. Besides, why should male rock

stars have all the fun?"

Wendy limped over to the large picture windows at Capitol Records, leaning on a beautiful cane. She sprained her ankle jumping off the bus in a trial run of the video. Here was a sign of vulnerability in the woman who stood proudly in a two-color Mohawk haircut and an all-black leather outfit.

"It swelled up enormously," she said, rubbing her boot. "They took me to the hospital, put it in a cast and gave me crutches. I took off the cast, cut a hole in my boot, jammed it in the boot, climbed back on the bus and finished doing the video."

"I like testing myself, expanding my horizons. I can psyche myself into doing just about anything. I think anybody can. You just need that little encouragement and incentive to do it. People say I do dangerous things. What's dangerous? Walking down the street in New York? Walking down the street in Beirut? C'mon, it's the same thing. You know," she said, referring back to her ankle, "you can trip off a curb." □



Wendy O. feels that: "A lot of the status quo is going to say what we're doing is insane."

Caught IN THE Act

Steve Joester/Starfile



Van Halen's David Lee Roth started to strip during the band's second number.

VAN HALEN

by Jim Feldman

While I don't think that there's any danger of my becoming a heavy metal aficionado, I have to admit that Van Halen — unlike most heavy metal acts I've had the displeasure of hearing — respect their music and have a good-humored showmanship that onstage at the Brendan Byrne Arena in New Jersey translated into a vaudeville-like performance. With songs drawn from all five of the band's platinum albums, there was a fair amount of stylistic variation — from the straightforward rock and roll of *Little Guitars* (in which Eddie Van Halen borrowed some of Pete Townshend's licks from *Baba O'Riley*), to the English pop orientation of *Jamie's Cryin'*.

Some numbers were little more than heavy metal explosions (*Unchained* and *Everybody Wants Some*), and the relentlessly high-volume level made it hard, if not impossible, to appreciate Eddie Van Halen's craftsman-like musicianship. Nonetheless, the group's flexibility showed through in *The Full Bug* (a bit of Southern boogie!) and the Beatles-esque harmonies of *Secrets*.

Eddie Van Halen and Michael Anthony took extended solo turns, yet nobody could compete with David Lee Roth's clowning. Starting to strip down during the second number ("Seems like I'm always taking my clothes off early in New Jersey"), he ended up in a pair of assless black-leather pants.

His singing was spirited, if not always right on target, as was his lewd strutting. But he seemed to enjoy himself most during his macho chatter: "All right, she grabbed my dick, what do you want?!" Well, since he asked, I want Van Halen to turn down the volume, promise not to cover any more Kinks' songs (*You Really Got Me*, okay; but *Where Have All the Good Times Gone* was dreadful), and most of all, I want David Lee Roth to take a look at himself in the mirror when he's wearing a beret. He looked too much like Rickie Lee Jones.

Lynn Goldsmith



Devo has always made visuals an integral part of their shows.

DEVO

by Toby Goldstein

Wearing what suspiciously looked like toilet-seat covers over their shoulders, which topped militaristic garb of basic black, our five favorite spudboys paid their latest awe-inspiring visit to New York. Last year, Devo's concert was timed to land on Halloween — the bizarre-costumed audience was half the show. This time, however, Akron's finest put on a breathless, hour-and-a-half performance which deserves to be called the Devo Olympics.

Devo has always made visuals an integral part of their show. To introduce a large sample of the songs on *Oh No! It's Devo*, film backdrops enlarged the band's performance of each tune. During the irresistible dance-tempo *Peek-a-Boo*, a giant's hand closed over its eyes, and the screen, which had been crammed with activity, briefly cut to black.

Out of Sync displayed a moving stream of dancing female figures, resembling shoot-em-up ducks on a target range. When one out-of-sync figure came along, vocalist Mark Mothersbaugh shot it to smithereens.

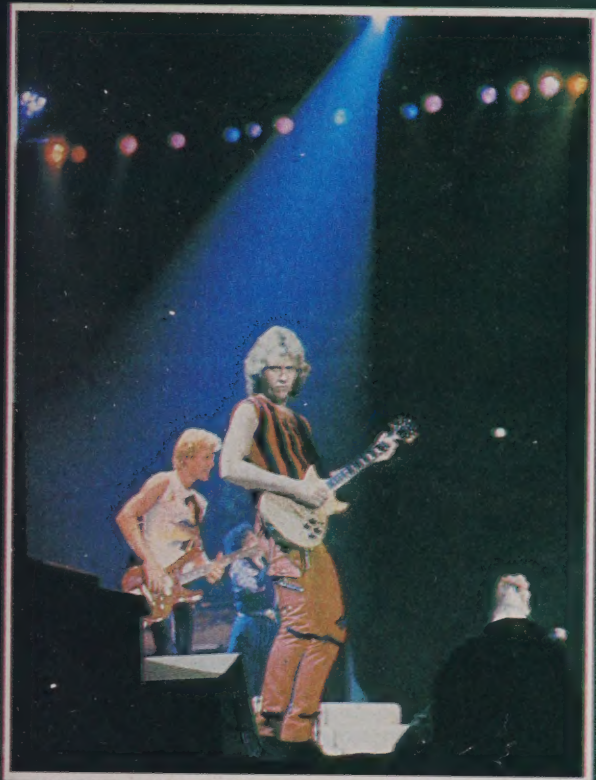
After the new songs were presented, the video screens disappeared and an elaborate lighting system highlighted the strengths of Devo's early material. Relying heavily on numbers from their first album, *Are We Not Men?*, Devo maintained a pulse that challenged anyone still seated inside the cavernous theatre.

Not content to careen around the stage like a demented marionette, during the band's tour-de-force, *Jocko Homo*, Mark descended into the audience by climbing down a rope suspended from the Palladium's balcony! He thrust the microphone into the crowd's awed faces, prompting loud responses of "We are Devo!" as he was lifted through the orchestra.

Are they men? Are they strange, night creatures? Are they all Mr. Potato-men? Who cares ... Devo are extraordinary.

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